The Plum in the Golden Vase or, CHIN P'ING MEI

Translated by

David Tod Roy

Volume Five: The Dissolution

PRINCETON LIBRARY OF ASIAN TRANSLATIONS

The Plum in the Golden Vase or, CHIN P'ING MEI

Translated by

David Tod Roy

Volume Five: The Dissolution

PRINCETON LIBRARY OF ASIAN TRANSLATIONS

OceanofPDF.com

THE PLUM IN THE GOLDEN VASE

OceanofPDF.com

PRINCETON LIBRARY OF ASIAN TRANSLATIONS

OceanofPDF.com

The Plum in the Golden Vase

or, CHIN P'ING MEI

VOLUME FIVE: THE DISSOLUTION

Translated by David Tod Roy

PRINCETON UNIVERSITY PRESS
PRINCETON AND OXFORD

OceanofPDF.com

Copyright © 2013 by Princeton University Press
Published by Princeton University Press, 41 William Street, Princeton, New Jersey 08540
In the United Kingdom: Princeton University Press, 6 Oxford Street,
Woodstock, Oxfordshire OX20 1TW

PRESS.PRINCETON.EDU

Jacket illustration: *Pan Jinlian (Golden Lotus) Humiliated for Being Intimate with a Servant*, Album: *Illustrations for the novel Jin Ping Mei, or The Plum in the Golden Vase*, 17th century. Album leaf, ink and color on silk. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust through the George H. and Elizabeth O. Davis Fund, 2006.18.2. Photo: John Lamberton.

All Rights Reserved

Library of Congress Cataloging-in-Publication Data

Hsiao-hsiao-sheng
[Chin P'ing Mei. English]
The plum in the golden vase, or, Chin P'ing Mei / translated by David Tod Roy.
p. cm. — (Princeton library of Asian translations)
Includes bibliographical references and index.
Contents: v. 1. The gathering. v. 2. The rivals. v. 3. The aphrodisiac. v. 4. The climax.
ISBN-13: 978-0-691-15771-9
1. Roy, David Tod 1933–. II. Title III. Series.
PL2698.H73C4713 1993
895.I'346–dc20 92-45054

British Library Cataloging-in-Publication Data is available

This book has been composed in Electra LT Std

Printed on acid-free paper. ∞

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

OceanofPDF.com

To all those students, friends, and colleagues

WHO PARTICIPATED WITH ME IN THE EXCITEMENT OF EXPLORING THE WORLD OF THE *CHIN P'ING MEI* OVER THE PAST QUARTER CENTURY

OceanofPDF.com

CONTENTS

LIST OF ILLUSTRATIONS ix

ACKNOWLEDGMENTS xi

CAST OF CHARACTERS xiii

CHAPTER 81
Han Tao-kuo Takes Advantage of a Chance to Appropriate the Goods;
T'ang Lai-pao Defrauds His Master and Disregards His Benevolence 1

CHAPTER 82
P'an Chin-lien Makes an Assignation on a Moonlit Night;
Ch'en Ching-chi Enjoys Two Beauties in a Painted Bower 17

CHAPTER 83
Ch'iu-chü, Harboring Resentment, Reveals a Clandestine Affair;
Ch'un-mei Transmits a Note to Facilitate a Lovers' Rendezvous 35

CHAPTER 84
Wu Yüeh-niang Creates a Stir in the Temple of Iridescent Clouds;
Sung Chiang Uprightly Frees Her from the Ch'ing-feng Stronghold 54

CHAPTER 85
Wu Yüeh-niang Surprises Chin-lien in the Act of Adultery;
Auntie Hsüeh Agrees to Sell Ch'un-mei on a Moonlit Night 72

CHAPTER 86
Sun Hsüeh-o Instigates the Beating of Ch'en Ching-chi;
Dame Wang Marries Off Chin-lien to the Highest Bidder 90

CHAPTER 87
Dame Wang Hungers after Wealth and Receives Her Just Reward;
Wu Sung Kills His Sister-in-law and Propitiates His Brother 113

CHAPTER 88
P'an Chin-lien Appears in a Dream in Commandant Chou Hsiu's Home;
Wu Yüeh-niang Contributes a Gift to a Subscription-Seeking Monk 131

CHAPTER 89
On the Ch'ing-ming Festival the Widow Visits the New Grave;
Wu Yüeh-niang Blunders into the Temple of Eternal Felicity 151

CHAPTER 90
Lai-wang Absconds Together with Sun Hsüeh-o;
Sun Hsüeh-o Is Sold to Chou Hsiu's Household 174

CHAPTER 91
Meng Yü-lou Is Happy to Marry Li Kung-pi;
Li Kung-pi in a Fit of Rage Beats Yü-tsan 194

CHAPTER 92
Ch'en Ching-chi Is Entrapped in Yen-chou Prefecture;
Wu Yüeh-Niang Creates a Stir in the District Yamen 218

CHAPTER 93
Wang Hsüan Relies on Righteousness to Help the Poor;
Abbot Jen in the Desire for Profit Invites Disaster 244

CHAPTER 94
Liu the Second Drunkenly Beats Ch'en Ching-chi;
Sun Hsüeh-o Becomes a Trollop in My Own Tavern 269

CHAPTER 95
P'ing-an Absconds with Jewelry from the Pawnshop;
Auntie Hsüeh Cleverly Proposes a Personal Appeal 289

CHAPTER 96
Ch'un-mei Enjoys Visiting the Pools and Pavilions of Her Old Home;
Commandant Chou Hsiu Sends Chang Sheng to Look for Ch'en
Ching-chi 309

CHAPTER 97
Ch'en Ching-chi Plays a Role in the Commandant's Household;
Auntie Hsüeh Peddles Trinkets and Proposes a Marriage Match 330

CHAPTER 98
Ch'en Ching-chi Opens a Tavern in Lin-ch'ing;
Han Ai-chieh Encounters a Lover in a Bordello 349

CHAPTER 99
Liu the Second Drunkenly Curses Wang Liu-erh;
Chang Sheng Wrathfully Kills Ch'en Ching-chi 370

CHAPTER 100
Han Ai-chieh Seeks Her Father and Mother in Hu-chou;
Ch'an Master P'u-ching Rescues Souls from Perdition 391

Notes 421

Bibliography 501

Index 525

OceanofPDF.com

LIST OF ILLUSTRATIONS

Han Tao-kuo Appropriates the Goods and Flees Far Away 9
Lai-pao Cheats His Master and Ignores His Benevolence 13
Ch'en Ching-chi Enjoys One Beauty and Makes Out with Two 24
P'an Chin-lien Reveals an Ardent Heart but Cold Demeanor 33
Ch'iu-chü Resentfully Discloses a Clandestine Affair 40
Ch'un-mei Transmits a Note to Facilitate a Lovers' Tryst 50
Wu Yüeh-niang Shakes Up the Temple of Iridescent Clouds 64
Master P'u-ching Recruits an Acolyte in Snow Stream Cave 67
Wu Yüeh-niang Catches Chin-lien in the Act of Adultery 78
Ch'un-mei Refrains from Shedding a Single Parting Tear 88
Sun Hsüeh-o Instigates the Beating of Ch'en Ching-chi 102
P'an Chin-lien Agrees to Relieve Wang Ch'ao's Thirst 108
Dame Wang Craves Wealth and Ignores the Consequences 118
Wu Sung Kills His Sister-in-law to Propitiate His Brother 126
Ch'en Ching-chi Moved by the Past Sacrifices to Chin-lien 136
P'ang Ch'un-mei Appeals to Chang Sheng to Bury Her Corpse 140
On the Ch'ing-ming Festival a Widow Visits the New Grave 156
In the Temple of Eternal Felicity a Wife Meets Her Owner 167
Lai-wang Absconds over the Wall with Sun Hsüeh-o 187
Sun Hsüeh-o Suffers Abuse in Chou Hsiu's Household 191
Meng Yü-lou Considers Marrying Li Kung-pi 199
Li Kung-pi in a Fit of Rage Beats Yü-tsan 215
Ch'en Ching-chi Is Entrapped in Yen-chou Prefecture 229
Wu Yüeh-niang Creates a Stir in the District Yamen 238
Wang Hsüan Relies on Righteousness to Help the Poor 252
Chin Tsung-ming Opts to Sodomize a Youthful Acolyte 261
In the Lofty Tavern Liu the Second Wreaks Havoc 271
Sun Hsüeh-o Becomes a Trollop in My Own Tavern 284

Tai-an Seduces Hsiao-yü and Is Allowed to Marry Her 291
Wu Tien-en Acts Treacherously and Suffers Disgrace 304
Ch'un-mei Visits the Garden of Her Former Home 314
Yang Kuang-yen Abuses Ch'en Ching-chi Brutishly 322
The Spurious Cousins Resume Their Clandestine Affair 340
The Legal Couple Openly Come Together by Candlelight 346
Ch'en Ching-chi Meets an Old Acquaintance in Lin-ch'ing 356
Han Ai-chieh Entertains Her Lover in an Ornate Bordello 361
Liu the Second Drunkenly Beats Wang Liu-erh 375
Chang Sheng Eavesdrops on Ch'en Ching-chi 382
Han Ai-chieh Encounters Han the Second on the Road 405
Ch'an Master P'u-ching Spirits Away Hsi-men Hsiao-ko 418

OceanofPDF.com

ACKNOWLEDGMENTS

OF THOSE who have helped to make the appearance of this volume possible in innumerable ways, I wish particularly to thank Bill Alspaugh, Lois Fusek, Don Harper, Pieter Keulemans, Victor Mair, Edward Shaughnessy, Charles Stone, and Richard G. Wang.

To my wife, Barbara Chew Roy, who urged me to embark on this interminable task, and who has lent me her support over the years despite the extent to which the work has preoccupied me, I owe a particular debt of gratitude. Without her encouragement I would have had neither the temerity to undertake it nor the stamina to continue it.

For indispensable technical advice and assistance concerning computers, printers, and word-processing programs, I continue to be profoundly indebted to Charles Stone.

The research that helped to make this work possible was materially assisted by a Grant for Research on Chinese Civilization from the American Council of Learned Societies in 1976–77, grants from the National Endowment for the Humanities in 1983–86 and 1995–96, a Residential Faculty Fellowship from the Chicago Humanities Institute in 1994–95, and gifts from the Norman and Carol Nie Foundation in 1995 and 2000. The Department of East Asian Languages and Civilizations and the Division of Humanities at the University of Chicago have also been generous in allowing me the time and space to devote to this project. For all of the above assistance, without which this venture could not have been contemplated, I am deeply grateful.

Needless to say, whatever infelicities and errors remain in the translation are solely my own.

OceanofPDF.com

CAST OF CHARACTERS

THE FOLLOWING list includes all characters who appear in the novel, listed alphabetically by surname. All characters with dates in parentheses after their names are historical figures from the Sung dynasty. Characters who bear the names of historical figures from the Ming dynasty are identified in the notes.

An Ch'en, winner of first place in the *chin-shih* examinations but displaced in favor of Ts'ai Yün because he is the younger brother of the proscribed figure, An Tun; becomes a protégé of Ts'ai Ching and is patronized by Hsi-men Ch'ing, later rising to the rank of secretary of the Bureau of Irrigation and Transportation in the Ministry of Works; rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

An Ch'en's second wife.

An, Consort. See Liu, Consort.

An Tun (1042–1104), elder brother of An Ch'en, a high official whose name has been proscribed for his role in the partisan political conflicts of the late eleventh century.

An-t'ung, page boy of Aunt Yang.

An-t'ung, page boy of Miao T'ien-hsiu who is rescued by a fisherman and does his utmost to see justice done for the murder of his master.

An-t'ung, page boy of Wang Hsüan.

Apricot Hermitage, Layman of. See Wang Hsüan.

Autumn Chrysanthemum. See Ch'iu-chü.

Barefaced Adept, Taoist master from the Fire Dragon Monastery in the Obdurate Grotto of the Vacuous Mountains from whom Yang

Kuang-yen acquires the art of lying.

Bean curd-selling crone who identifies the home of Commander Yüan in Potter's Alley to Hsi-men Ch'ing.

"Beanpole, The." See Hui-ch'ing.

Black-robed lictor on the staff of Ho Hsin.

Black-robed lictor who announces the arrival of Chang Pang-ch'ang and Ts'ai Yu to congratulate Chu Mien.

Black Whirlwind. See Li K'uei.

Brocade Tiger. See Yen Shun.

Busybody who directs Ch'iao Yün-ko to Dame Wang's teashop when he is looking for Hsi-men Ch'ing.

Cassia. See Li Kuei-chieh.

Chai Ch'ien, majordomo of Ts'ai Ching's household in the Eastern Capital.

Chai Ch'ien's wife.

Chai Ching-erh, Sutra Chai, proprietor of a sutra printing shop in Ch'ing-ho.

Chai, Sutra. See Chai Ching-erh.

Ch'ai Chin, Little Whirlwind, Little Lord Meng-ch'ang, direct descendant of Ch'ai Jung (921–59), emperor Shih-tsung (r. 954–59) of the Later Chou dynasty (951–60).

Ch'ai Huang-ch'eng, paternal uncle of Ch'ai Chin.

Ch'an Master Snow Cave. See P'u-ching.

Chang An, caretaker of Hsi-men Ch'ing's ancestral graveyard outside Ch'ing-ho.

Chang, Auntie, go-between who helps arrange Ch'en Ching-chi's marriage to Ko Ts'ui-p'ing.

Chang Ch'eng, a neighborhood head in Ch'ing-ho.

Chang Ch'ing, a criminal innkeeper with whom Wu Sung seeks refuge after the murder of P'an Chin-lien.

Chang Ch'ing's wife.

Chang Ch'uan-erh, a garrulous chair-bearer in Ch'ing-ho, partner of Wei Ts'ung-erh.

Chang the Fourth. See Chang Ju-i.

Chang the Fourth. See Chang Lung.

Chang Hao-wen, Chang the Importunate, Chang the Second, proprietor of a paper shop in Ch'ing-ho, acquaintance of Han Tao-kuo.

Chang Hsi-ch'un, a ballad singer maintained at one time as a mistress by Hsi-men Ch'ing.

Chang Hsi-ts'un, an acquaintance of Hsi-men Ch'ing's who invites him to his home for a birthday party.

Chang Hsiao-hsien, Hsiao Chang-hsien, Trifler Chang, "ball clubber" in Ch'ing-ho who plays the tout to Wang Ts'ai on his visits to the licensed quarter and upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system at the behest of Lady Lin.

Chang the Importunate. See Chang Hao-wen.

Chang Ju-i, Chang the Fourth, wife of Hsiung Wang, employed in Hsi-men Ch'ing's household as a wet nurse for Kuan-ko and later for Hsiao-ko, sexual partner of Hsi-men Ch'ing after the death of Li P'ing-erh, finally married to Lai-hsing.

Chang Ju-i's mother.

Chang Ko (1068–1113), promoted to the post of vice minister of the Ministry of Works for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Chang Kuan, brother-in-law of Ch'en Hung and maternal uncle of Ch'en Ching-chi, militia commander of Ch'ing-ho.

Chang Kuan's sister. See Ch'en Hung's wife, née Chang.

Chang Kuan's wife.

Chang Lung, Chang the Fourth, maternal uncle of Meng Yü-lou's first husband Yang Tsung-hsi who unsuccessfully proposes that she remarry Shang Hsiao-t'ang and quarrels with Aunt Yang when she decides to marry Hsi-men Ch'ing instead.

Chang Lung, judicial commissioner of the Liang-Huai region.

Chang Lung's elder sister (Chang the Fourth's elder sister), mother of Yang Tsung-hsi and Yang Tsung-pao.

Chang Lung's wife (Chang the Fourth's wife).

Chang Mao-te, Chang the Second, nephew of Mr. Chang, the well-to-do merchant who first seduces P'an Chin-lien; a major rival of Hsi-men Ch'ing in the social world of Ch'ing-ho who,

immediately after Hsi-men Ch'ing's death, bribes Cheng Chü-chung to intervene with Chu Mien and have him appointed to Hsi-men Ch'ing's former position as judicial commissioner so he can take over where Hsi-men Ch'ing left off.

Chang Mao-te's son, marries Eunuch Director Hsü's niece.

Chang Mei, professional actor of Hai-yen style drama.

Chang, Military Director-in-chief, official in Meng-chou.

Chang, Mr., a well-to-do merchant in Ch'ing-ho who first seduces P'an Chin-lien.

Chang, Mrs., wife of Mr. Chang, née Yü.

Chang, Old Mother, go-between who tries to sell two inexperienced country girls, Sheng-chin and Huo-pao, to P'ang Ch'un-mei.

Chang, Old Mother, proprietress of an inn next door to Auntie Hsüeh's residence.

Chang Pang-ch'ang (1081–1127), minister of rites, promoted to the position of grand guardian of the heir apparent for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, puppet emperor of the short-lived state of Ch'u for thirty-two days in 1127.

Chang the Second. See Chang Hao-wen.

Chang the Second. See Chang Mao-te.

Chang Sheng, Street-skulking Rat, "knockabout" who, along with Lu Hua, shakes down Dr. Chiang Chu-shan at the behest of Hsi-men Ch'ing; later a servant in the household of Chou Hsiu, brother-in-law of Liu the Second; murders Ch'en Ching-chi when he overhears him plotting against him and is beaten to death by Chou Hsiu at the behest of P'ang Ch'un-mei.

Chang Sheng's reincarnation. See Kao family of the Ta-hsing Guard.

Chang Sheng's wife, née Liu, sister of Liu the Second.

Chang Shih-lien, Ch'en Hung's brother-in-law, related to Yang Chien by marriage, an official in the Eastern Capital.

Chang Shih-lien's wife, née Ch'en, Ch'en Hung's elder sister.

Chang Shu-yeh (1065–1127), prefect of Chi-chou in Shantung, later pacification commissioner of Shantung, responsible for the defeat of Sung Chiang and his acceptance of a government amnesty.

Chang Sung, Little. See Shu-t'ung.
Chang Ta (d. 1126), official who dies in the defense of T'ai-yüan against the invading Chin army.
Chang, Trifler. See Chang Hsiao-hsien.
Ch'ang, Cadger. See Ch'ang Shih-chieh.
Ch'ang the Second. See Ch'ang Shih-chieh.
Ch'ang Shih-chieh, Cadger Ch'ang, Ch'ang the Second, crony of Hsi-men Ch'ing, member of the brotherhood of ten.
Ch'ang Shih-chieh's wife.
Ch'ang Shih-chieh's wife's younger brother.
Ch'ang Yü, Commandant, officer rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.
Chao, Auntie, go-between who sells Chin-erh to Wang Liu-erh.
Chao Chiao-erh, singing girl working out of My Own Tavern in Lin-ch'ing.
Chao, Dr.. See Chao Lung-kang.
Chao Hung-tao, domestic clerk on the staff of Yang Chien.
Chao I (fl. early 12th century), Duke of Chia, twenty-sixth son of Emperor Hui-tsung by Consort Liu.
Chao K'ai (d. c. 1129), Prince of Yün, third son of emperor Hui-tsung by Consort Wang.
Chao, Lama, head priest of the Pao-ch'ing Lamasery outside the west gate of Ch'ing-ho.
Chao Lung-kang, Dr. Chao, Chao the Quack, incompetent specialist in female disorders called in to diagnose Li P'ing-erh's fatal illness.
Chao Lung-kang's grandfather.
Chao Lung-kang's father.
Chao No, investigation commissioner for Shantung.
Chao the Quack. See Chao Lung-kang.
Chao, Tailor, artisan patronized by Hsi-men Ch'ing.
Chao-ti, servant in the household of Han Tao-kuo and Wang Liu-erh.
Chao T'ing (fl. early 12th century), prefect of Hang-chou, promoted to the post of chief minister of the Court of Judicial Review.

Chao, Widow, wealthy landowner from whom Hsi-men Ch'ing buys a country estate adjacent to his ancestral graveyard.

Chao Yu-lan, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Ch'e, Hogwash. See Ch'e Tan.

Ch'e Tan, Hogwash Ch'e, a dissolute young scamp upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system.

Ch'e Tan's father, proprietor of a wineshop in Ch'ing-ho.

Ch'en An, servant in Ch'en Ching-chi's household.

Ch'en, Battalion Commander, resident on Main Street in Ch'ing-ho from whom Hsi-men Ch'ing declines to buy a coffin after the death of Li P'ing-erh.

Ch'en Cheng-hui (fl. early 12th century), son of Ch'en Kuan, surveillance vice-commissioner of education for Shantung.

Ch'en Ching-chi, secondary male protagonist of the novel, son of Ch'en Hung, husband of Hsi-men Ta-chieh, son-in-law of Hsi-men Ch'ing who carries on a running pseudo-incestuous affair with P'an Chin-lien that is consummated after the death of Hsi-men Ch'ing; falls out with Wu Yüeh-niang and is evicted from the household; drives Hsi-men Ta-chieh to suicide; attempts unsuccessfully to shake down Meng Yü-lou in Yen-chou; squanders his patrimony and is reduced to beggary; accepts charity from his father's friend the philanthropist Wang Hsüan, who induces him to become a monk with the Taoist appellation Tsung-mei, the junior disciple of Abbot Jen of the Yen-kung Temple in Lin-ch'ing; is admitted to the household of Chou Hsiu as a pretended cousin of P'ang Ch'un-mei who carries on an affair with him under her husband's nose; also has affairs with Feng Chin-pao and Han Ai-chieh, marries Ko Ts'ui-p'ing, and is murdered by Chang Sheng when he is overheard plotting against him.

Ch'en Ching-chi's grandfather, a salt merchant.

Ch'en Ching-chi's reincarnation. See Wang family of the Eastern Capital.

Ch'en, Dr., resident of Ch'ing-ho.

Ch’en, Dr.’s son, conceived as a result of a fertility potion provided by Nun Hsüeh.

Ch’en, Dr.’s wife, conceives a son in middle age after taking a fertility potion provided by Nun Hsüeh.

Ch’en Hung, wealthy dealer in pine resin, father of Ch’en Ching-chi, related by marriage to Yang Chien.

Ch’en Hung’s elder sister, wife of Chang Shih-lien.

Ch’en Hung’s wife, née Chang, sister of Chang Kuan, mother of Ch’en Ching-chi.

Ch’en Kuan (1057–1122), a prominent remonstrance official, father of Ch’en Cheng-hui.

Ch’en Liang-huai, national university student, son of Vice Commissioner Ch’en, friend of Ting the Second.

Ch’en, Master, legal scribe who assists Wu Sung in drafting a formal complaint against Hsi-men Ch’ing.

Ch’en, Miss, daughter of the deceased Vice Commissioner Ch’en whose assignation with Juan the Third results in his death.

Ch’en, Miss’s maidservant.

Ch’en, Mistress. See Hsi-men Ta-chieh.

Ch’en the Second, proprietor of an inn at Ch’ing-chiang P’u at which Ch’en Ching-chi puts up on his way to Yen-chou.

Ch’en Ssu-chen, right provincial administration commissioner of Shantung.

Ch’en the Third, “cribber” in the licensed quarter of Lin-ch’ing.

Ch’en the Third, criminal boatman who, along with his partner Weng the Eighth, murders Miao T’ien-hsiu.

Ch’en Ting, servant in Ch’en Hung’s household.

Ch’en Ting’s wife.

Ch’en Tsung-mei. See Ch’en Ching-chi.

Ch’en Tsung-shan, ward-inspecting commandant of the Eastern Capital.

Ch’en Tung (1086–1127), national university student who submits a memorial to the throne impeaching the Six Traitors.

Ch’en, Vice-Commissioner, deceased father of Miss Ch’en.

Ch’en, Vice-Commissioner, father of Ch’en Liang-huai.

Ch’en, Vice-Commissioner’s wife, née Chang, mother of Miss Ch’en.

Ch’en Wen-chao, prefect of Tung-p’ing.

Cheng Ai-hsiang, Cheng Kuan-yin, Goddess of Mercy Cheng, singing girl from the Star of Joy Bordello in Ch’ing-ho patronized by Hua Tzu-hsü, elder sister of Cheng Ai-yüeh.

Cheng Ai-yüeh, singing girl from the Star of Joy Bordello in Ch’ing-ho patronized by Wang Ts’ai and Hsi-men Ch’ing, younger sister of Cheng Ai-hsiang.

Cheng, Auntie, madam of the Star of Joy Bordello in Ch’ing-ho.

Cheng, Battalion Commander’s family in the Eastern Capital into which Hua Tzu-hsü is reincarnated as a son.

Cheng Chi, servant in Hsi-men Ch’ing’s household.

Cheng Chiao-erh, singing girl in Ch’ing-ho, niece of Cheng Ai-hsiang and Cheng Ai-yüeh.

Cheng Chin-pao. See Feng Chin-pao.

Cheng Ch’un, professional actor in Ch’ing-ho, younger brother of Cheng Feng, Cheng Ai-hsiang, and Cheng Ai-yüeh.

Cheng Chü-chung (1059–1123), military affairs commissioner, cousin of Consort Cheng, granted the title of grand guardian for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, accepts a bribe of a thousand taels of silver from Chang Mao-te to intervene with Chu Mien and have him appointed to the position of judicial commissioner left vacant by the death of Hsi-men Ch’ing.

Cheng, Consort, (1081–1132), a consort of Emperor Hui-tsung, niece of Madame Ch’iao.

Cheng Feng, professional actor in Ch’ing-ho, elder brother of Cheng Ai-Hsiang, Cheng Ai-yüeh, and Cheng Ch’un.

Cheng the Fifth, Auntie, madam of the Cheng Family Brothel in Lin-ch’ing.

Cheng the Fifth, Auntie’s husband.

Cheng, Goddess of Mercy. See Cheng Ai-hsiang.

Cheng Kuan-yin. See Cheng Ai-hsiang.

Cheng, Third Sister, niece of Ch’iao Hung’s wife, née Cheng, marries Wu K’ai’s son Wu Shun-ch’en.

Cheng T’ien-shou, Palefaced Gentleman, third outlaw leader of the Ch’ing-feng Stronghold on Ch’ing-feng Mountain.

Cheng Wang. See Lai-wang.

Ch’eng-erh, younger daughter of Lai-hsing by Hui-hsiu.

Chi K’an, right administration vice commissioner of Shantung.

Chi-nan, old man from, who directs Wu Yüeh-niang to the Ling-pi Stockade in her dream.

Ch’i family brothel in Ch’ing-ho, madam of.

Ch’i Hsiang-erh, singing girl from the Ch’i family brothel in Ch’ing-ho.

Ch’i-t’ung, page boy in Hsi-men Ch’ing’s household.

Chia, Duke of. See Chao I.

Chia Hsiang (fl. early 12th century), eunuch rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Chia Hsiang’s adopted son, granted the post of battalion vice commander of the Embroidered Uniform Guard by *yin* privilege as a reward for his father’s part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Chia Jen-ch’ing, False Feelings, neighbor of Hsi-men Ch’ing who intercedes unsuccessfully on Lai-wang’s behalf.

Chia Lien, name to which Li Pang-yen alters Hsi-men Ch’ing’s name on a bill of impeachment in return for a handsome bribe.

Chiang Chu-shan, Chiang Wen-hui, doctor who Li P’ing-erh marries on the rebound only to drive away ignominiously as soon as Hsi-men Ch’ing becomes available again.

Chiang Chu-shan’s deceased first wife.

Chiang, Gate God. See Chiang Men-shen.

Chiang, Little, servant of Ch’en Ching-chi.

Chiang Men-shen, Gate God Chiang, elder brother of Chiang Yü-lan, gangster whose struggle with Shih En for control of the Happy Forest Tavern in Meng-chou results in his murder by Wu Sung.

Chiang Ts’ung, Sauce and Scallions, former husband of Sung Hui-lien, a cook in Ch’ing-ho who is stabbed to death in a brawl with a fellow cook over the division of their pay.

Chiang Ts'ung's assailant, convicted of a capital crime and executed as a result of Hsi-men Ch'ing's intervention.

Chiang Wen-hui. See Chiang Chu-shan.

Chiang Yü-lan, younger sister of Chiang Men-shen, concubine of Military Director-in-chief Chang of Meng-chou who assists her husband and brother in framing Wu Sung.

Ch'iao, distaff relative of the imperial family whose garden abuts on the back wall of Li P'ing-erh's house on Lion Street, assumes hereditary title of commander when Ch'iao the Fifth dies without issue.

Ch'iao Chang-chieh, infant daughter of Ch'iao Hung betrothed to Hsi-men Kuan-ko while both of them are still babes in arms.

Ch'iao, Consort, (fl. early 12th century), a consort of Emperor Hui-tsung, related to Ch'iao the Fifth.

Ch'iao the Fifth, deceased distaff relative of the imperial family through Consort Ch'iao whose hereditary title of commander passes to another branch of the family when he dies without issue.

Ch'iao the Fifth's widow. See Ch'iao, Madame.

Ch'iao Hung, uncle of Ts'ui Pen, wealthy neighbor and business partner of Hsi-men Ch'ing whose daughter, Ch'iao Chang-chieh, is betrothed to Hsi-men Ch'ing's son Kuan-ko while they are still babes in arms.

Ch'iao Hung's concubine, mother of Ch'iao Chang-chieh.

Ch'iao Hung's elder sister, Ts'ui Pen's mother.

Ch'iao Hung's wife, née Cheng.

Ch'iao, Madame, Ch'iao the Fifth's widow, née Cheng, aunt of Ch'iao Hung's wife, née Cheng, and of Consort Cheng.

Ch'iao T'ung, servant in Ch'iao Hung's household.

Ch'iao T'ung's wife.

Ch'iao Yün-ko, Little Yün, young fruit peddler in Ch'ing-ho who helps Wu Chih catch Hsi-men Ch'ing and P'an Chin-lien in adultery.

Ch'iao Yün-ko's father, retired soldier dependent on his son.

Ch'ien Ch'eng, vice magistrate of Ch'ing-ho district.

Ch’ien Ch’ing-ch’uan, traveling merchant entertained by Han Tao-kuo in Yang-chou.

Ch’ien Lao, clerk of the office of punishment in Ch’ing-ho.

Ch’ien Lung-yeh, secretary of the Ministry of Revenue in charge of collecting transit duties on shipping at the Lin-ch’ing customs house.

Ch’ien, Phlegm-fire. See Ch’ien T’an-huo.

Ch’ien T’an-huo, Phlegm-fire Ch’ien, Taoist healer called in to treat Hsi-men Kuan-ko.

Chih-yün, Abbot, head priest of Hsiang-kuo Temple in K’ai-feng visited by Hsi-men Ch’ing on his trip to the Eastern Capital.

Chin, Abbot, Taoist head priest of the Temple of the Eastern Peak on Mount T’ai.

Chin Ch’ien-erh, former maidservant in the household of Huang the Fourth’s son purchased by P’ang Ch’un-mei as a servant for Ko Ts’ui-p’ing when she marries Ch’en Ching-chi.

Chin-erh, maidservant of Wang Liu-erh.

Chin-erh, singing girl in Longleg Lu’s brothel on Butterfly Lane in Ch’ing-ho.

Chin-erh, singing girl working out of My Own Tavern in Lin-ch’ing.

Chin-erh’s father, military patrolman whose horse is fatally injured in a fall and, for lack of replacement money, is forced to sell his daughter into domestic service.

Chin-kuei, employed in Chou Hsiu’s household as a wet nurse for Chou Chin-ko.

Chin-lien. See P’an Chin-lien.

Chin-lien. See Sung Hui-lien.

Chin Ta-chieh, wife of Auntie Hsüeh’s son Hsüeh Chi.

Chin-ts’ai, servant in the household of Han Tao-kuo and Wang Liu-erh.

Chin Tsung-ming, senior disciple of Abbot Jen of the Yen-kung Temple in Lin-ch’ing.

Ch’in-tsung, Emperor of the Sung dynasty (r. 1125–27), son of Emperor Hui-tsung who abdicated in his favor in 1125, taken into captivity together with his father by the Chin dynasty invaders in 1127.

Ch’in-t’ung, junior page boy in the household of Hua Tzu-hsü and Li P’ing-erh, originally named T’ien-fu but renamed when she marries into the household of Hsi-men Ch’ing.

Ch’in-t’ung, page boy of Meng Yü-lou who is seduced by P’an Chin-lien and driven out of the household when the affair is discovered.

Ch’in Yü-chih, singing girl in Ch’ing-ho patronized by Wang Ts’ai.

Ching-chi. See Ch’en Ching-chi.

Ching Chung, commander of the left battalion of the Ch’ing-ho Guard, later promoted to the post of military director-in-chief of Chi-chou, and finally to commander-general of the southeast and concurrently grain transport commander.

Ching Chung’s daughter for whom he seeks a marriage alliance with Hsi-men Kuan-ko but is refused by Hsi-men Ch’ing.

Ching Chung’s mother.

Ching Chung’s wife.

Ch’iu-chü, Autumn Chrysanthemum, much abused junior maidservant of P’an Chin-lien.

Cho the Second. See Cho Tiu-erh.

Cho Tiu-erh, Cho the second, Toss-off Cho, unlicensed prostitute in Ch’ing-ho maintained as a mistress by Hsi-men Ch’ing and subsequently brought into his household as his Third Lady only to sicken and die soon thereafter.

Cho, Toss-off. See Cho Tiu-erh.

Chou, Censor, neighbor of Wu Yüeh-niang’s when she was growing up, father of Miss Chou.

Chou Chin-ko, son of Chou Hsiu by P’ang Ch’un-mei the real father of which may have been Ch’en Ching-chi.

Chou Chung, senior servant in the household of Chou Hsiu, father of Chou Jen and Chou I.

Chou, Eunuch Director, resident of Ch’ing-ho whose invitation to a party Hsi-men Ch’ing declines not long before his death.

Chou Hsiao-erh, patron of Li Kuei-ch’ing and probably of Li Kuei-chieh also.

Chou Hsiu, commandant of the Regional Military Command, later appointed to other high military posts, colleague of Hsi-men

Ch’ing after whose death he buys P’ang Ch’un-mei as a concubine and later promotes her to the position of principal wife when she bears him a son; commander-general of the Shantung region who leads the forces of Ch’ing-yen against the Chin invaders and dies at Kao-yang Pass of an arrow wound inflicted by the Chin commander Wan-yen Tsung-wang.

Chou Hsiu’s first wife, blind in one eye, who dies not long after P’ang Ch’un-mei enters his household as a concubine.

Chou Hsiu’s reincarnation. See Shen Shou-shan.

Chou Hsüan, cousin of Chou Hsiu’s who looks after his affairs while he is at the front.

Chou I, servant in Chou Hsiu’s household, son of Chou Chung and younger brother of Chou Jen, clandestine lover of P’ang Ch’un-mei who dies in the act of intercourse with him.

Chou I’s paternal aunt with whom he seeks refuge after the death of P’ang Ch’un-mei.

Chou I’s reincarnation. See Kao Liu-chu.

Chou Jen, servant in Chou Hsiu’s household, son of Chou Chung and elder brother of Chou I.

Chou, Little, itinerant barber and masseur in Ch’ing-ho patronized by Hsi-men Ch’ing.

Chou, Miss, daughter of Censor Chou, neighbor of Wu Yüeh-niang’s when she was growing up who broke her hymen by falling from a standing position onto the seat of a swing.

Chou, Ms., widowed second wife of Sung Te’s father-in-law who commits adultery with him after her husband’s death, for which Hsi-men Ch’ing sentences them both to death by strangulation.

Chou, Ms.’s maidservant.

Chou, Ms.’s mother.

Chou the Second, friend of Juan the Third.

Chou Shun, professional actor from Su-chou who specializes in playing female lead parts.

Chou Ts’ai, professional boy actor in Ch’ing-ho.

Chou Yü-chieh, daughter of Chou Hsiu by his concubine Sun Erh-niang.

Chu Ai-ai, Love, singing girl from Greenhorn Chu's brothel on Second Street in the licensed quarter of Ch'ing-ho, daughter of Greenhorn Chu.

Chu, Battalion Commander, resident of Ch'ing-ho, father of Miss Chu.

Chu, Battalion Commander's deceased wife, mother of Miss Chu.

Chu, Censor, resident of Ch'ing-ho, neighbor of Ch'iao Hung.

Chu, Censor's wife.

Chu family of the Eastern Capital, family into which Sung Hui-lien is reincarnated as a daughter.

Chu, Greenhorn, proprietor of a brothel on Second Street in the licensed quarter of Ch'ing-ho situated next door to the Verdant Spring Bordello of Auntie Li the Third.

Chu Jih-nien, Sticky Chu, Pockmarked Chu, crony of Hsi-men Ch'ing, member of the brotherhood of ten, plays the tout to Wang Ts'ai on his visits to the licensed quarter.

Chu Mien (1075–1126), defender-in-chief of the Embroidered Uniform Guard, an elite unit of the Imperial Bodyguard that performed secret police functions; relative of Li Ta-t'ien, the district magistrate of Ch'ing-ho; chief mover behind the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, for which service to the throne he is promoted to a series of high posts; one of the Six Traitors impeached by Ch'en Tung.

Chu Mien's majordomo.

Chu Mien's son, granted the post of battalion commander of the Embroidered Uniform Guard by *yin* privilege as a reward for his father's part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Chu, Miss, daughter of Battalion Commander Chu.

Chu, Pockmarked. See Chu Jih-nien.

Chu, Sticky. See Chu Jih-nien.

Ch'u-yün, daughter of a battalion commander of the Yang-chou Guard purchased by Miao Ch'ing to send as a gift to Hsi-men Ch'ing.

Ch'u-yün's father, battalion commander of the Yang-chou Guard.

Ch’un-hsiang, maidservant in the household of Han Tao-kuo and Wang Liu-erh.

Ch’un-hua, concubine of Ying Po-chüeh and mother of his younger son.

Ch’un-hung, page boy in Hsi-men Ch’ing’s household.

Ch’un-mei. See P’ang Ch’un-mei.

Chung-ch’iu, junior maidservant in Hsi-men Ch’ing’s household serving at various times Hsi-men Ta-chieh, Sun Hsüeh-o, and Wu Yüeh-niang.

Chung Kuei, policeman from outside the city wall of the Eastern Capital into whose family Hsi-men Ta-chieh is reincarnated as a daughter.

Ch’ung-hsi, maidservant purchased by Ch’en Ching-chi to serve Feng Chin-pao.

Ch’ung Shih-tao (1051–1126), general-in-chief of the Sung armies defending against the Chin invaders.

Ch’ü, Midwife, maternal aunt of Lai-wang in whose house on Polished Rice Lane outside the east gate of Ch’ing-ho Lai-wang and Sun Hsüeh-o seek refuge after absconding from the Hsi-men household.

Ch’ü T’ang, son of Midwife Ch’ü, cousin of Lai-wang.

Coal in the Snow. See P’an Chin-lien’s cat.

Died-of-fright, Miss, wife of Yang Kuang-yen.

False Feelings. See Chia Jen-ch’ing.

Fan family of Hsü-chou, peasant family into which Wu Chih is reincarnated as a son.

Fan Hsün, battalion commander in the Ch’ing-ho Guard.

Fan, Hundred Customers. See Fan Pai-chia-nu.

Fan Kang, next-door neighbor of Ch’en Ching-chi in Ch’ing-ho.

Fan, Old Man, neighbor of the Hsieh Family Tavern in Lin-ch’ing.

Fan Pai-chia-nu, Hundred Customers Fan, singing girl from the Fan Family Brothel in Ch’ing-ho.

Fang Chen (fl. early 12th century), erudite of the Court of Imperial Sacrifices who reports that a brick in the Imperial Ancestral Temple is oozing blood.

Fang La (d. 1121), rebel who set up an independent regime in the southeast which was suppressed by government troops in 1121.

Feng Chin-pao, Cheng Chin-pao, singing girl from the Feng Family Brothel in Lin-ch'ing purchased as a concubine by Ch'en Ching-chi, later resold to the brothel of Auntie Cheng the Fifth who changes her name to Cheng Chin-pao.

Feng Chin-pao's mother, madam of the Feng Family Brothel in Lin-ch'ing.

Feng, Consort (fl. mid 11th-early 12th century), Consort Tuan, consort of Emperor Jen-tsung (r. 1022–63) who resided in the palace for five reigns.

Feng Family Brothel's servant.

Feng Huai, son of Feng the Second, son-in-law of Pai the Fifth, dies of injuries sustained in an affray with Sun Wen-hsiang.

Feng, Old Mother, waiting woman in Li P'ing-erh's family since she was a child, continues in her service when she is a concubine of Privy Councilor Liang Shih-chieh, wife of Hua Tzu-hsü, wife of Chiang Chu-shan, and after she marries Hsi-men Ch'ing, supplementing her income by working as a go-between on the side.

Feng the Second, employee of Sun Ch'ing, father of Feng Huai.

Feng T'ing-hu, left assistant administration commissioner of Shantung.

Fifth Lady. See P'an Chin-lien.

First Lady. See Wu Yüeh-niang.

Fisherman who rescues An-t'ung and helps him to locate the boatmen who had murdered his master.

Flying Demon. See Hou Lin.

Fourth Lady. See Sun Hsüeh-o.

Fu-jung, maidservant of Lady Lin.

Fu, Manager. See Fu Ming.

Fu Ming, Fu the Second, Manager Fu, manager of Hsi-men Ch'ing's pharmaceutical shop, pawnshop, and other businesses.

Fu Ming's wife.

Fu the Second. See Fu Ming.

Fu T’ien-tse, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Golden Lotus. See P’an Chin-lien.

Good Deed. See Yin Chih.

Hai-t’ang, concubine of Chou Hsiu much abused by P’ang Ch’un-mei.

Han Ai-chieh, daughter of Han Tao-kuo and Wang Liu-erh, niece of Han the Second, concubine of Chai Ch’ien, mistress of Ch’en Ching-chi to whom she remains faithful after his death, ending her life as a Buddhist nun.

Han, Auntie, wife of Mohammedan Han, mother of Han Hsiao-yü.

Han, Baldy, father of Han Tao-kuo and Han the Second.

Han, Brother-in-law. See Han Ming-ch’uan.

Han Chin-ch’uan, singing girl in Ch’ing-ho, elder sister of Han Yü-ch’uan, younger sister of Han Pi.

Han Hsiao-ch’ou, singing girl in Ch’ing-ho, niece of Han Chin-ch’uan and Han Yü-ch’uan.

Han Hsiao-yü, son of Mohammedan Han and Auntie Han.

Han Lü (fl. early 12th century), vice-minister of the Ministry of Revenue, vice-minister of the Ministry of Personnel, brother-in-law of Ts’ai Ching’s youngest son, Ts’ai T’ao, grants Hsi-men Ch’ing favorable treatment for his speculations in the salt trade.

Han, Master, formerly a court painter attached to the Hsüan-ho Academy, called upon by Hsi-men Ch’ing to paint two posthumous portraits of Li P’ing-erh.

Han Ming-ch’uan, Brother-in-law Han, husband of Meng Yü-lou’s elder sister who lives outside the city gate of Ch’ing-ho; friend of Dr. Jen Hou-ch’i.

Han Ming-ch’uan’s wife, née Meng, Mrs. Han, elder sister of Meng Yü-lou.

Han, Mohammedan, husband of Auntie Han, father of Han Hsiao-yü, renter of a room on the street front of Hsi-men Ch’ing’s property next door to that of Pen Ti-ch’uan and his wife, employed on the staff of the eunuch director in charge of the local Imperial Stables.

Han, Mrs. See Han Ming-ch'uan's wife, née Meng.

Han Pang-ch'i, prefect of Hsü-chou.

Han Pi, professional boy actor in Ch'ing-ho, elder brother of Han Chin-ch'uan and Han Yü-ch'uan.

Han, Posturer. See Han Tao-kuo.

Han the Second, Trickster Han, younger brother of Han Tao-kuo, "knockabout" and gambler in Ch'ing-ho who carries on an intermittent affair with his sister-in-law, Wang Liu-erh, whom he marries after the death of Han Tao-kuo.

Han Tao-kuo, Posturer Han, husband of Wang Liu-erh, son of Baldy Han, elder brother of Han the Second, father of Han Ai-chieh, manager of Hsi-men Ch'ing's silk store on Lion Street who absconds with a thousand taels of his property on hearing of his death, content to live off the sexual earnings of his wife and daughter.

Han Tao-kuo's paternal uncle, elder brother of Baldy Han.

Han, Trickster. See Han the Second.

Han Tso, boy actor in Ch'ing-ho.

Han Tsung-jen, domestic clerk on the staff of Yang Chien.

Han Wen-kuang, investigation commissioner for Shantung.

Han Yü-ch'uan, singing girl in Ch'ing-ho, younger sister of Han Chin-ch'uan and Han Pi.

Hao Hsien, Idler Hao, a dissolute young scamp upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system.

Hao, Idler. See Hao Hsien.

Ho Ch'i-kao, left administration vice commissioner of Shantung.

Ho Chin, assistant judicial commissioner of the Ch'ing-ho office of the Provincial Surveillance Commission, promoted to the post of commander of Hsin-p'ing Stockade and later to the post of judicial commissioner in the Huai-an office of the Provincial Surveillance Commission, thereby creating the vacancy filled by Hsi-men Ch'ing in return for the lavishness of his birthday presents to Ts'ai Ching.

Ho Chin-ch'an, singing girl from the Ho Family Bordello on Fourth Street in the licensed quarter of Ch'ing-ho.

Ho Ch’in, son of Ho the Ninth who succeeds to his position as head coroner’s assistant of Ch’ing-ho.

Ho Ch’un-ch’üan, Dr. Ho, son of Old Man Ho, physician in Ch’ing-ho.

Ho, Dr. See Ho Ch’un-ch’üan.

Ho, Eunuch Director. See Ho Hsin.

Ho Hsin (fl. early 12th century), Eunuch Director Ho, attendant in the Yenning Palace, residence of Consort Feng, rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, uncle of Ho Yung-shou, entertains Hsi-men Ch’ing on his visit to the Eastern Capital.

Ho-hua, maidservant of Chou Hsiu’s concubine Sun Erh-niang.

Ho Liang-feng, younger brother of Magnate Ho.

Ho, Magnate, wealthy silk merchant from Hu-chou, elder brother of Ho Liang-feng, tries to buy P’an Chin-lien after the death of Hsi-men Ch’ing, patronizes Wang Liu-erh in Lin-ch’ing and takes her and Han Tao-kuo back to Hu-chou where they inherit his property.

Ho, Magnate’s daughter.

Ho the Ninth, elder brother of Ho the Tenth, head coroner’s assistant of Ch’ing-ho who accepts a bribe from Hsi-men Ch’ing to cover up the murder of Wu Chih.

Ho, Old Man, father of Ho Ch’un-ch’üan, aged physician in Ch’ing-ho.

Ho Pu-wei, clerk on the staff of the district magistrate of Ch’ing-ho, Li Ch’ang-ch’i, who assists his son Li Kung-pi in his courtship of Meng Yü-lou.

Ho the Tenth, younger brother of Ho the Ninth, let off the hook by Hsi-men Ch’ing when he is accused of fencing stolen goods.

Ho Yung-fu, nephew of Ho Hsin, younger brother of Ho Yung-shou.

Ho Yung-shou, nephew of Ho Hsin, elder brother of Ho Yung-fu, appointed to Hsi-men Ch’ing’s former post as assistant judicial commissioner in the Ch’ing-ho office of the Provincial Surveillance Commission as a reward for Ho Hsin’s part in

facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Ho Yung-shou's wife, née Lan, niece of Lan Ts'ung-hsi.

Hou Lin, Flying Demon, beggar boss in Ch'ing-ho who helps out Ch'en Ching-chi when he is reduced to beggary in return for his sexual favors.

Hou Meng (1054–1121), grand coordinator of Shantung, promoted to the post of chief minister of the Court of Imperial Sacrifices for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Hsi-erh, page boy in the household of Chou Hsiu.

Hsi-men An. See Tai-an.

Hsi-men Ching-liang, Hsi-men Ch'ing's grandfather.

Hsi-men Ch'ing, principal male protagonist of the novel, father of Hsi-men Ta-chieh by his deceased first wife, née Ch'en, father of Hsi-men Kuan-ko by Li P'ing-erh, father of Hsi-men Hsiao-ko by Wu Yüeh-niang, decadent scion of a merchant family of some wealth from which he inherits a wholesale pharmaceutical business on the street in front of the district yamen of Ch'ing-ho, climbs in social status by means of a succession of corrupt sexual, economic, and political conquests only to die of sexual excess at the age of thirty-three.

Hsi-men Ch'ing's daughter. See Hsi-men Ta-chieh.

Hsi-men Ch'ing's first wife, née Ch'en, deceased mother of Hsi-men Ta-chieh.

Hsi-men Ch'ing's father. See Hsi-men Ta.

Hsi-men Ch'ing's grandfather. See Hsi-men Ching-liang.

Hsi-men Ch'ing's grandmother, née Li.

Hsi-men Ch'ing's mother, née Hsia.

Hsi-men Ch'ing's reincarnation. See Hsi-men Hsiao-ko and Shen Yüeh.

Hsi-men Ch'ing's sons. See Hsi-men Kuan-ko and Hsi-men Hsiao-ko.

Hsi-men Hsiao-ko, posthumous son of Hsi-men Ch'ing by Wu Yüeh-niang, born at the very moment of his death, betrothed while still a babe in arms to Yün Li-shou's daughter, claimed by the Buddhist monk P'u-ching to be the reincarnation of Hsi-men

Ch’ing and spirited away by him at the end of the novel to become a celibate monk with the religious name Ming-wu.

Hsi-men Kuan-ko, son of Hsi-men Ch’ing by Li P’ing-erh, given the religious name Wu Ying-yüan by the Taoist priest Wu Tsung-che, betrothed while still a babe in arms to Ch’iao Chang-chieh, murdered by P’an Chin-lien out of jealousy of Li P’ing-erh.

Hsi-men Kuan-ko’s reincarnation. See Wang family of Cheng-chou.

Hsi-men Ta, deceased father of Hsi-men Ch’ing whose business took him to many parts of China.

Hsi-men Ta-chieh, Mistress Ch’en, Hsi-men Ch’ing’s daughter by his deceased first wife, née Ch’en, wife of Ch’en Ching-chi, so neglected and abused by her husband that she commits suicide.

Hsi-men Ta-chieh’s reincarnation. See Chung Kuei.

Hsi-t’ung, page boy in the household of Wang Hsüan.

Hsiao-ko. See Hsi-men Hsiao-ko.

Hsia Ch’eng-en, son of Hsia Yen-ling, achieves status of military selectee by hiring a stand-in to take the qualifying examination for him.

Hsia-hua, junior maidservant of Li Chiao-erh who is caught trying to steal a gold bracelet.

Hsia Kung-chi, docket officer on the staff of the district yamen in Ch’ing-ho.

Hsia Shou, servant in the household of Hsia Yen-ling.

Hsia Yen-ling, judicial commissioner in the Ch’ing-ho office of the Provincial Surveillance Commission, colleague, superior, and rival of Hsi-men Ch’ing in his official career.

Hsia Yen-ling’s son. See Hsia Ch’eng-en.

Hsia Yen-ling’s wife.

Hsiang the Elder, deceased distaff relative of the imperial family through Empress Hsiang, consort of Emperor Shen-tsung (r. 1067–85), elder brother of Hsiang the fifth.

Hsiang, Empress, (1046–1101), consort of Emperor Shen-tsung (r. 1067–85).

Hsiang the Fifth, distaff relative of the imperial family through Empress Hsiang, consort of Emperor Shen-tsung (r. 1067–85),

younger brother of Hsiang the Elder, sells part of his country estate outside Ch'ing-ho to Hsi-men Ch'ing.

Hsiao Chang-hsien. See Chang Hsiao-hsein.

Hsiao Ch'eng, resident of Oxhide Street and neighborhood head of the fourth neighborhood of the first subprecinct of Ch'ing-ho.

Hsiao-ko. See Hsi-men Hsiao-ko.

Hsiao-luan, junior maidservant of Meng Yü-lou.

Hsiao-yü, Little Jade, junior maidservant of Wu Yüeh-niang, married to Tai-an after Wu Yüeh-niang discovers them in flagrante delicto.

Hsiao-yüeh, Abbot, head priest of the Water Moon Monastery outside the south gate of Ch'ing-ho.

Hsieh En, assistant judicial commissioner of the Huai-ch'ing office of the Provincial Surveillance Commission.

Hsieh, Fatty. See Hsieh the Third.

Hsieh Hsi-ta, Tagalong Hsieh, crony of Hsi-men Ch'ing, member of the brotherhood of ten.

Hsieh Hsi-ta's father, deceased hereditary battalion commander in the Ch'ing-ho Guard.

Hsieh Hsi-ta's mother.

Hsieh Hsi-ta's wife, née Liu.

Hsieh Ju-huang, What a Whopper, acquaintance of Han Tao-kuo who punctures his balloon when he inflates his own importance.

Hsieh, Tagalong. See Hsieh Hsi-ta.

Hsieh the Third, Fatty Hsieh, manager of the Hsieh Family Tavern in Lin-ch'ing.

Hsin Hsing-tsung (fl. early 12th century), commander-general of the Ho-nan region who leads the forces of Chang-te against the Chin invaders.

Hsiu-ch'un, junior maidservant of Li P'ing-erh and later of Li Chiao-erh, finally becoming a novice nun under the tutelage of Nun Wang.

Hsiung Wang, husband of Chang Ju-i, soldier forced by his lack of means to sell his wife to Hsi-men Ch'ing as a wet nurse for Kuan-ko.

Hsiung Wang's son by Chang Ju-i.

Hsü, Assistant Administration Commissioner, of Yen-chou in Shantung.

Hsü-chou, old woman from, in whose house Han Ai-chieh encounters Han the Second.

Hsü, Eunuch Director, wealthy eunuch speculator and moneylender, resident of Halfside Street in the northern quarter of Ch'ing-ho, landlord of Crooked-head Sun and Aunt Yang, patron of Li Ming, original owner of Hsia Yen-ling's residential compound, major rival of Hsi-men Ch'ing in the social world of Ch'ing-ho whose niece marries Chang Mao-te's son.

Hsü, Eunuch Director's niece, marries Chang Mao-te's son.

Hsü Feng, prefect of Yen-chou in Chekiang who exposes Meng Yü-lou's and Li Kung-pi's attempt to frame Ch'en Ching-chi.

Hsü Feng's trusted henchman who disguises himself as a convict in order to elicit information from Ch'en Ching-chi.

Hsü Feng-hsiang, supervisor of the State Farm Battalion of the Ch'ing-ho Guard, one of the officials who comes to Hsi-men Ch'ing's residence to offer a sacrifice to the soul of Li P'ing-erh after her death.

Hsü the Fourth, shopkeeper outside the city wall of Ch'ing-ho who borrows money from Hsi-men Ch'ing.

Hsü Hsiang, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Hsü, Master, yin-yang master of Ch'ing-ho.

Hsü Nan-ch'i, military officer in Ch'ing-ho promoted to the post of commander of the Hsin-p'ing Stockade.

Hsü, Prefect, prefect of Ch'ing-chou, patron of Shih Po-ts'ai, the corrupt Taoist head priest of the Temple of the Goddess of Iridescent Clouds on the summit of Mout T'ai.

Hsü, Prefect's daughter.

Hsü, Prefect's son.

Hsü, Prefect's wife.

Hsü Pu-yü, Reneger Hsü, moneylender in Ch'ing-ho from whom Wang Ts'ai tries to borrow three hundred taels of silver in order to purchase a position in the Military School.

Hsü, Reneger. See Hsü Pu-yü.
Hsü Shun, professional actor of Hai-yen style drama.
Hsü Sung, prefect of Tung-ch'ang in Shantung.
Hsü Sung's concubine.
Hsü Sung's concubine's father.
Hsü, Tailor, artisan with a shop across the street from Han Tao-kuo's residence on Lion Street in Ch'ing-ho.
Hsü the Third, seller of date cakes in front of the district yamen in Ch'ing-ho.
Hsü Tsung-shun, junior disciple of Abbot Jen of the Yen-kung Temple in Lin-ch'ing.
Hsüeh, Auntie, go-between in Ch'ing-ho who also peddles costume jewelry, mother of Hsüeh Chi, sells P'ang Ch'un-mei into Hsi-men Ch'ing's household, represents Hsi-men Ch'ing in the betrothal of his daughter Hsi-men Ta-chieh to Ch'en Ching-chi, proposes his match with Meng Yü-lou, arranges resale of P'ang Ch'un-mei to Chou Hsiu after she is forced to leave the Hsi-men household by Wu Yüeh-niang, arranges match between Ch'en Ching-chi and Ko Ts'ui-p'ing after Hsi-men Ta-chieh's suicide.
Hsüeh, Auntie's husband.
Hsüeh Chi, son of Auntie Hsüeh, husband of Chin Ta-chieh.
Hsüeh Chi's son by Chin Ta-chieh.
Hsüeh, Eunuch Director, supervisor of the imperial estates in the Ch'ing-ho region, despite his castration given to fondling and pinching the singing girls with whom he comes in contact.
Hsüeh Hsien-chung, official rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.
Hsüeh, Nun, widow of a peddler of steamed wheat cakes living across the street from the Kuang-ch'eng Monastery in Ch'ing-ho who took the tonsure after the death of her husband and became abbess of the Ksitigarbha Nunnery, defrocked for her complicity in the death of Juan the Third, later rector of the Lotus Blossom Nunnery in the southern quarter of Ch'ing-ho who provides first Wu Yüeh-niang and then P'an Chin-lien with fertility potions,

frequently invited to recite Buddhist “precious scrolls” to Wu Yüeh-niang and her guests.

Hsüeh, Nun’s deceased husband, peddler of steamed wheat cakes living across the street from the Kuang-ch’eng Monastery in Ch’ing-ho.

Hsüeh-o. See Sun Hsüeh-o.

Hsüeh Ts’un-erh, unlicensed prostitute in Longfoot Wu’s brothel in the Southern Entertainment Quarter of Ch’ing-ho patronized by P’ing-an after he absconds from the Hsi-men household with jewelry stolen from the pawnshop.

Hu, Dr., Old Man Hu, Hu the Quack, physician who lives in Eunuch Director Liu’s house on East Street in Ch’ing-ho in the rear courtyard of which Hsi-men Ch’ing hides in order to evade Wu Sung, treats Hua Tzu-hsü, Li P’ing-erh, and Hsi-men Ch’ing without success, prescribes abortifacient for P’an Chin-lien when she becomes pregnant by Ch’en Ching-chi.

Hu, Dr’s maidservant.

Hu the Fourth, impeached as a relative or adherent of Yang Chien.

Hu Hsiu, employee of Han Tao-kuo who spies on Hsi-men Ch’ing’s lovemaking with Wang Liu-erh, accompanies his employer on his buying expeditions to the south, and tells him what he thinks about his private life in a drunken tirade in Yang-chou.

Hu, Old Man. See Hu, Dr.

Hu the Quack. See Hu, Dr.

Hu Shih-wen (fl. early 12th century), related to Ts’ai Ching by marriage, corrupt prefect of Tung-p’ing in Shantung who participates with Hsi-men Ch’ing and Hsia Yen-ling in getting Miao Ch’ing off the hook for murdering his master Miao T’ien-hsiu.

Hu Ts’ao, professional actor from Su-chou who specializes in playing young male lead roles.

Hua the Elder. See Hua Tzu-yu.

Hua, Eunuch Director, uncle of Hua Tzu-yu, Hua Tzu-hsü, Hua Tzu-kuang, and Hua Tzu-hua and adoptive father of Hua Tzu-hsü, member of the Imperial Bodyguard and director of the Firewood Office in the Imperial Palace, later promoted to the position of

grand defender of Kuang-nan from which post he retires on account of illness to take up residence in his native place, Ch'ing-ho; despite his castration engaged in pseudo-incestuous hanky-panky with his daughter-in-law, Li P'ing-erh.

Hua the Fourth. See Hua Tzu-hua.

Hua Ho-lu, assistant magistrate of Ch'ing-ho.

Hua, Mistress. See Li P'ing-erh.

Hua, Mrs. See Li P'ing-erh.

Hua, Nobody. See Hua Tzu-hsü.

Hua the Second. See Hua Tzu-hsü.

Hua the Third. See Hua Tzu-kuang.

Hua-t'ung, page boy in Hsi-men Ch'ing's household sodomized by Wen Pi-ku.

Hua Tzu-hsü, Hua the Second, Nobody Hua, nephew and adopted son of Eunuch Director Hua, husband of Li P'ing-erh, next door neighbor of Hsi-men Ch'ing and member of the brotherhood of ten, patron of Wu Yin-erh and Cheng Ai-hsiang; cuckolded by Li P'ing-erh, who turns over much of his property to Hsi-men Ch'ing, he loses the rest in a lawsuit and dies of chagrin.

Hua Tzu-hsü's reincarnation. See Cheng, Battalion Commander's family in the Eastern Capital.

Hua Tzu-hua, Hua the Fourth, nephew of Eunuch Director Hua, brother of Hua Tzu-hsü.

Hua Tzu-hua's wife.

Hua Tzu-kuang, Hua the Third, nephew of Eunuch Director Hua, brother of Hua Tzu-hsü.

Hua Tzu-kuang's wife.

Hua Tzu-yu, Hua the Elder, nephew of Eunuch Director Hua, brother of Hua Tzu-hsü.

Hua Tzu-yu's wife.

Huai River region, merchant from, who employs Wang Ch'ao.

Huai Rvier region, merchant from, who patronizes Li Kuei-ch'ing.

Huang An, military commander involved with T'an Chen in defense of the northern frontier against the Chin army.

Huang, Buddhist Superior, monk of the Pao-en Temple in Ch'ing-ho.

Huang Chia, prefect of Teng-chou in Shantung.

Huang Ching-ch'en (d. 1126), defender-in-chief of the Palace Command, eunuch rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, uncle of Wang Ts'ai's wife, née Huang, lavishly entertained by Hsi-men Ch'ing at the request of Sung Ch'iao-nien.

Huang Ching-ch'en's adopted son, granted the post of battalion commander of the Embroidered Uniform Guard by yin privilege as a reward for his father's part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Huang the Fourth, merchant contractor in Ch'ing-ho, partner of Li Chih, ends up in prison for misappropriation of funds.

Huang the Fourth's son.

Huang the Fourth's wife, née Sun, daughter of Sun Ch'ing.

Huang-lung Temple, abbot of, entertains Hsi-men Ch'ing and Ho Yung-shou en route to Ch'ing-ho from the Eastern Capital.

Huang, Master, fortune teller residing outside the Chen-wu Temple in the northern quarter of Ch'ing-ho.

Huang Mei, assistant prefect of K'ai-feng, maternal cousin of Miao T'ien-hsiu who invites him to visit him in the capital and appeals to Tseng Hsiao-hsü on his behalf after his murder.

Huang Ning, page boy in the household of Huang the Fourth.

Huang Pao-kuang (fl. early 12th century), secretary of the Ministry of Works in charge of the Imperial Brickyard in Ch'ing-ho, provincial graduate of the same year as Shang Hsiao-t'ang.

Huang, Perfect Man. See Huang Yüan-pai.

Huang Yü, foreman on the staff of Wang Fu.

Huang Yüan-pai, Perfect Man Huang, Taoist priest sent by the court to officiate at a seven-day rite of cosmic renewal on Mount T'ai, also officiates at a rite of purification for the salvation of the soul of Li P'ing-erh.

Hui-ch'ing, "The Beanpole," wife of Lai-chao, mother of Little Iron Rod.

Hui-hsiang, wife of Lai-pao, née Liu, mother of Seng-pao.

Hui-hsiang's elder sister.

Hui-hsiang's mother.
Hui-hsiang's younger brother. See Liu Ts'ang.
Hui-hsiu, wife of Lai-hsing, mother of Nien-erh and Ch'eng-erh.
Hui-lien. See Sung Hui-lien.
Hui-tsung, Emperor of the Sung dynasty (r. 1100–25), father of Emperor Ch'in-tsung in whose favor he abdicated in 1125, taken into captivity together with his son by the Chin invaders in 1127.
Hui-yüan, wife of Lai-chüeh.
Hung, Auntie, madam of the Hung Family Brothel in Ch'ing-ho.
Hung the Fourth, singing girl from the Hung Family Brothel in Ch'ing-ho.
Hung-hua Temple in Ch'ing-ho, monk from, whom Hsi-men Ch'ing frames and executes in place of Ho the Tenth.
Huo-pao, eleven-year-old country girl offered to P'ang Ch'un-mei as a maidservant but rejected for wetting her bed.
Huo-pao's parents.
Huo Ta-li, district magistrate of Ch'ing-ho who accepts Ch'en Ching-chi's bribe and lets him off the hook when accused of driving his wife, Hsi-men Ta-chieh, to suicide.
I Mien-tz'u, Ostensibly Benign, neighbor of Hsi-men Ch'ing who intercedes unsuccessfully on Lai-wang's behalf.
Imperial Stables in Ch'ing-ho, eunuch director of, employer of Mohammedan Han.
Indian monk. See Monk, Indian.
Iron Fingernail. See Yang Kuang-yen.
Iron Rod. See Little Iron Rod.
Itinerant acrobat called in by Chou Hsiu to distract P'ang Ch'un-mei from her grief over the death of P'an Chin-lien.
Jade Flute. See Yü-hsiao.
Jade Lotus. See Pai Yü-lien.
Jen, Abbot, Taoist priest of the Yen-kung Temple in Lin-ch'ing to whom Wang Hsüan recommends Ch'en Ching-chi as a disciple; dies of shock when threatened with arrest in connection with the latter's whoremongering.
Jen, Abbot's acolyte.

Jen Hou-ch'i, Dr. Jen, physician in Ch'ing-ho who treats Li P'ing-erh and Hsi-men Ch'ing without success, friend of Han Ming-ch'uan.

Jen T'ing-kuei, assistant magistrate of Ch'ing-ho.

Ju-i. See Chang Ju-i.

Juan the Third, dies of excitement in the act of making love to Miss Ch'en in the Ksitigarbha Nunnery during an assignation arranged by Nun Hsüeh.

Juan the Third's parents.

Jui-yün. See Pen Chang-chieh.

Jung Chiao-erh, singing girl in Ch'ing-ho patronized by Wang Ts'ai.

Jung Hai, employee of Hsi-men Ch'ing who accompanies Ts'ui Pen on a buying trip to Hu-chou.

Kan Jun, resident of Stonebridge Alley in Ch'ing-ho, partner and manager of Hsi-men Ch'ing's silk dry goods store.

Kan Jun's wife.

Kan Lai-hsing. See Lai-hsing.

K'ang, Prince of. See Kao-tsung, Emperor.

Kao An, secondary majordomo of Ts'ai Ching's household in the Eastern Capital through whom Lai-pao gains access to Ts'ai Yu.

Kao Ch'iu (d. 1126), defender-in-chief of the Imperial Bodyguard, granted the title of grand guardian for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park; one of the Six Traitors impeached by Ch'en Tung.

Kao family from outside the city wall of the Eastern Capital, family into which Chou I is reincarnated as a son named Kao Liu-chu.

Kao family of the Ta-hsing Guard, family into which Chang Sheng is reincarnated as a son.

Kao Lien, cousin of Kao Ch'iu, prefect of T'ai-an, brother-in-law of Yin T'ien-hsi.

Kao Lien's wife, née Yin, elder sister of Yin T'ien-hsi.

Kao Liu-chu, son of the Kao family from outside the city wall of the Eastern Capital, reincarnation of Chou I.

Kao-tsung, Emperor of the Southern Sung dynasty (r. 1127–1162), ninth son of Emperor Hui-tsung, Prince of K'ang; declares himself emperor in 1127 when the Chin invaders took emperors

Hui-tsung and Ch'in-tsung into captivity; abdicates in favor of emperor Hsiao-tsung in 1162.

Ko Ts'ui-p'ing, wife of Ch'en Ching-chi in a marriage arranged by P'ang Ch'un-mei with whom he continues to carry on an intermittent affair; returns to her parents' family after Ch'en Ching-chi's death and the invasion by the Chin armies.

Ko Ts'ui-p'ing's father, wealthy silk dry goods dealer in Ch'ing-ho.

Ko Ts'ui-p'ing's mother.

Kou Tzu-hsiao, professional actor from Su-chou who specializes in playing male lead roles.

Ku, Silversmith, jeweler in Ch'ing-ho patronized by Li P'ing-erh and Hsi-men Ch'ing, employer of Lai-wang after he returns to Ch'ing-ho from exile in Hsü-chou.

Kuan, Busybody. See Kuan Shih-k'uan.

Kuan-ko. See Hsi-men Kuan-ko.

Kuan Shih-k'uan, Busybody Kuan, a dissolute young scamp upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system.

Kuan-yin Nunnery, abbess of, superior of Nun Wang, frequent visitor in the Hsi-men household.

Kuang-yang, Commandery Prince of. See T'ung Kuan.

Kuei-chieh. See Li Kuei-chieh.

Kuei-ch'ing. See Li Kuei-ch'ing.

Kung Kuai (1057–1111), left provincial administration commissioner of Shantung.

K'ung, Auntie, go-between in Ch'ing-ho who represents Ch'iao Hung's family in arranging the betrothal of Ch'iao Chang-chieh to Hsi-men Kuan-ko.

K'ung family of the Eastern Capital, family into which P'ang Ch'un-mei is reincarnated as a daughter.

Kuo Shou-ch'ing, senior disciple of Shih Po-ts'ai, the corrupt Taoist head priest of the Temple of the Goddess of Iridescent Clouds on the summit of Mount T'ai.

Kuo Shou-li, junior disciple of Shih Po-ts'ai, the corrupt Taoist head priest of the Temple of the Goddess of Iridescent Clouds on the summit of Mount T'ai.

Kuo Yao-shih (d. after 1126), turncoat who accepts office under the Sung dynasty but goes over to the Chin side at a critical point and is instrumental in their conquest of north China.

La-mei, maidservant employed in the Wu Family Brothel in Ch'ing-ho.

Lai-an, servant in Hsi-men Ch'ing's household.

Lai-chao, Liu Chao, head servant in Hsi-men Ch'ing's household, husband of Hui-ch'ing, father of Little Iron Rod, helps Lai-wang to abscond with Sun Hsüeh-o.

Lai-chao's son. See Little Iron Rod.

Lai-chao's wife. See Hui-ch'ing.

Lai-chüeh, Lai-yu, husband of Hui-yüan, originally servant in the household of a distaff relative of the imperial family named Wang, loses his position on exposure of his wife's affair with her employer, recommended as a servant to Hsi-men Ch'ing by his friend Ying Pao, the son of Ying Po-chüeh.

Lai-chüeh's deceased parents.

Lai-chüeh's wife. See Hui-yüan.

Lai-hsing, Kan Lai-hsing, servant in Hsi-men Ch'ing's household, originally recruited by Hsi-men Ch'ing's father while traveling on business in Kanchou, husband of Hui-hsiu, father of Nien-erh and Ch'eng-erh, helps to frame Lai-wang for attempted murder, married to Chang Ju-i after the death of Hui-hsiu.

Lai-pao, T'ang Pao, servant in Hsi-men Ch'ing's household often relied upon for important missions to the capital, husband of Hui-hsiang, father of Seng-pao, appointed to the post of commandant on the staff of the Prince of Yün in return for his part in delivering birthday presents from Hsi-men Ch'ing to Ts'ai Ching, embezzles Hsi-men Ch'ing's property after his death and makes unsuccessful sexual advances to Wu Yüeh-niang, ends up in prison for misappropriation of funds.

Lai-pao's son. See Seng-pao.

Lai-pao's wife. See Hui-hsiang.

Lai-ting, page boy in the household of Hua Tzu-yu.

Lai-ting, page boy in the household of Huang the Fourth.

Lai-ting, page boy in the household of Wu K'ai.

Lai-wang, Cheng Wang, native of Hsü-chou, servant in Hsi-men Ch'ing's household, husband of Sung Hui-lien, framed for attempted murder and driven out of the household in order to get him out of the way, carries on a clandestine affair with Sun Hsüeh-o before his exile and absconds with her when he returns to Ch'ing-ho after Hsi-men Ch'ing's death.

Lai-wang's first wife, dies of consumption.

Lai-wang's second wife. See Sung Hui-lien.

Lai-yu. See Lai-chüeh.

Lan-hsiang, senior maidservant of Meng Yü-lou.

Lan-hua, junior maidservant of P'ang Ch'un-mei after she becomes the wife of Chou Hsiu.

Lan-hua, elderly maidservant in the household of Wu K'ai.

Lan Ts'ung-hsi (fl. early 12th century), eunuch rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, uncle of Ho Yung-shou's wife, née Lan.

Lan Ts'ung-hsi's adopted son, granted the post of battalion vice commander of the Embroidered Uniform Guard by *yin* privilege as a reward for his father's part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Lan Ts'ung-hsi's niece. See Ho Yung-shou's wife, née Lan.

Lang, Buddhist Superior, monk of the Pao-en Temple in Ch'ing-ho.

Lei Ch'i-yüan, assistant commissioner of the Shantung Military Defense Circuit.

Li An, retainer in the household of Chou Hsiu who saves P'ang Ch'un-mei's life when she is threatened by Chang Sheng and resists her blandishments when she tries to seduce him.

Li An's father, deceased elder brother of Li Kuei.

Li An's mother, persuades Li An to avoid entanglement with P'ang Ch'un-mei by seeking refuge with his uncle Li Kuei in Ch'ing-chou.

Li, Barestick. See Li Kung-pi.

Li Ch'ang-ch'i, father of Li Kung-pi, district magistrate of Ch'ing-ho and later assistant prefect of Yen-chou in Chekiang.

Li Ch’ang-ch’i’s wife, mother of Li Kung-pi.

Li Chiao-erh, Hsi-men Ch’ing’s Second Lady, originally a singing girl from the Verdant Spring Bordello in Ch’ing-ho, aunt of Li Kuei-ch’ing and Li Kuei-chieh, enemy of P’an Chin-lien, tight-fisted manager of Hsi-men Ch’ing’s household finances, engages in hanky-panky with Wu the Second, begins pilfering Hsi-men Ch’ing’s property while his corpse is still warm, ends up as Chang Mao-te’s Second Lady.

Li Chih, Li the Third, father of Li Huo, merchant contractor in Ch’ing-ho, partner of Huang the Fourth, ends up dying in prison for misappropriation of funds.

Li Chin, servant in the household of Li Chih.

Li Chung-yu, servant on the domestic staff of Ts’ai Ching.

Li, Eunuch Director. See Li Yen.

Li family of the Eastern Capital, family into which P’an Chin-lien is reincarnated as a daughter.

Li Huo, son of Li Chih.

Li Kang (1083–1140), minister of war under Emperor Ch’in-tsung who directs the defense against the Chin invaders.

Li Kuei, Shantung Yaksha, uncle of Li An, military instructor from Ch’ing-chou patronized by Li Kung-pi.

Li Kuei-chieh, Cassia, daughter of Auntie Li the Third, niece of Li Chiao-erh and Li Ming, younger sister of Li Kuei-ch’ing, singing girl from the Verdant Spring Bordello on Second Street in the licensed quarter of Ch’ing-ho, deflowered by Hsi-men Ch’ing, who maintains her as his mistress for twenty taels a month, adopted daughter of Wu Yüeh-niang, betrays Hsi-men Ch’ing with Ting the Second, Wang Ts’ai, and others.

Li Kuei-chieh’s fifth maternal aunt.

Li Kuei-ch’ing, daughter of Auntie Li the Third, niece of Li Chiao-erh and Li Ming, elder sister of Li Kuei-chieh, singing girl from the Verdant Spring Bordello on Second Street in the licensed quarter of Ch’ing-ho.

Li K’uei, Black Whirlwind, bloodthirsty outlaw from Sung Chiang’s band who massacres the household of Liang Shih-chieh and kills Yin T’ien-hsi.

Li Kung-pi, Bare Stick Li, only son of Li Ch'ang-ch'i, student at the Superior College of the National University, falls in love with Meng Yü-lou at first sight and arranges to marry her as his second wife, severely beaten by his father for his part in the abortive attempt to frame Ch'en Ching-chi, forced to return with his bride to his native place to resume his studies.

Li Kung-pi's deceased first wife.

Li Kung-pi's servant.

Li, Leaky. See Li Wai-ch'uan.

Li Ming, younger brother of Li Chiao-erh, uncle of Li Kuei-ch'ing and Li Kuei-chieh; actor and musician from the Verdant Spring Bordello on Second Street in the licensed quarter of Ch'ing-ho; employed by Hsi-men Ch'ing to teach Ch'un-mei, Yü-hsiao, Ying-ch'un, and Lan-hsiang to sing and play musical instruments; driven out of the house by Ch'un-mei for having the temerity to squeeze her hand during a lesson but allowed to return on many subsequent occasions; assists Li Chiao-erh, Li Kuei-ch'ing, and Li Kuei-chieh in despoiling Hsi-men Ch'ing's property after his death.

Li Pang-yen (d. 1130), minister of the right, grand academician of the Hall for Aid in Governance, and concurrently minister of rites, alters Hsi-men Ch'ing's name to Chia Lien on a bill of impeachment in return for a bribe of five hundred taels of silver, promoted to the ranks of pillar of state and grand preceptor of the heir apparent for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, one of the Six Traitors impeached by Ch'en Tung.

Li P'ing-erh, Vase, Mrs. Hua, Mistress Hua, one of the three principal female protagonists of the novel, concubine of Liang Shih-chieh, wife of Hua Tzu-hsü, commits adultery with her husband's neighbor and sworn brother Hsi-men Ch'ing, wife of Dr. Chiang Chu-shan, Hsi-men Ch'ing's Sixth Lady, mother of Hsi-men Kuan-ko, dies of chronic hemorrhaging brought on by grief over the death of her son and Hsi-men Ch'ing's insistence on trying out his newly acquired aphrodisiac on her while she is in her menstrual period, commemorated in overly elaborate funeral

observances that are prime examples of conspicuous consumption, haunts Hsi-men Ch'ing's dreams.

Li P'ing-erh's former incarnation. See Wang family of Pin-chou.

Li P'ing-erh's deceased parents.

Li P'ing-erh's reincarnation. See Yüan, Commander.

Li Ta-t'ien, district magistrate of Ch'ing-ho, relative of Chu Mien, appoints Wu Sung as police captain and later sends him to the Eastern Capital to stash his ill-gotten gains with his powerful relative, accepts Hsi-men Ch'ing's bribes to abuse the law in the cases of Wu Sung, Lai-wang, Sung Hui-lien, Miao T'ien-hsiu, and others.

Li the Third, seller of won-ton in front of the district yamen in Ch'ing-ho.

Li the Third. See Li Chih.

Li the Third, Auntie, madam of the Verdant Spring Bordello on Second Street in the licensed quarter of Ch'ing-ho, mother of Li Kuei-ch'ing and Li Kuei-chieh, partially paralyzed, prototypical procuress who milks her customers for all she can get.

Li, Vice Minister, employer of Licentiate Shui.

Li Wai-ch'uan, Leaky Li, influence peddling lictor on the staff of the district yamen in Ch'ing-ho who is mistakenly killed by Wu Sung in his abortive attempt to wreak vengeance on Hsi-men Ch'ing for the murder of his elder brother Wu Chih.

Li Yen (d. 1126), Eunuch Director Li, entertains Miao Ch'ing in his residence behind the Forbidden City in the Eastern Capital, rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, one of the Six Traitors impeached by Ch'en Tung.

Li Yen's adopted son, granted the post of battalion vice commander of the Embroidered Uniform Guard by *yin* privilege as a reward for his father's part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Liang, Privy Councilor. See Liang Shih-chieh.

Liang Shih-chieh, Privy Councilor Liang, regent of the Northern Capital at Ta-ming prefecture in Hopei, son-in-law of Ts'ai Ching,

first husband of Li P'ing-erh, forced to flee for his life when his entire household is slaughtered by Li K'uei.

Liang Shih-chieh's wife, née Ts'ai, daughter of Ts'ai Ching, extremely jealous woman who beats numbers of maidservants and concubines of her husband to death and buries them in the rear flower garden, forced to flee for her life when her entire household is slaughtered by Li K'uei.

Liang To, professional boy actor in Ch'ing-ho.

Liang Ying-lung, commandant of security for the Eastern Capital.

Lin Ch'eng-hsün, judicial commissioner in the Huai-ch'ing office of the Provincial Surveillance Commission.

Lin Hsiao-hung, younger sister of Lin Ts'ai-hung, singing girl in Yang-chou patronized by Lai-pao.

Lin, Lady, widow of Imperial Commissioner Wang I-hsüan, mother of Wang Ts'ai, former mistress of P'an Chin-lien who learns to play musical instruments and to sing as a servant in her household, carries on an adulterous affair with Hsi-men Ch'ing under the transparent pretext of asking him to superintend the morals of her profligate son.

Lin Ling-su (d. c. 1125), Perfect Man Lin, Taoist priest who gains an ascendancy over Emperor Hui-tsung for a time and is showered with high-sounding titles, rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Lin, Perfect Man. See Lin Ling-su.

Lin Shu (d. c. 1126), minister of works rewarded with the title grand guardian of the heir apparent for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Lin Ts'ai-hung, elder sister of Lin Hsiao-hung, singing girl in Yang-chou.

Ling, Master, fortune teller in Ch'ing-ho who interprets Meng Yü-lou's horoscope when she is about to marry Li Kung-pi.

Ling Yün-i, prefect of Yen-chou in Shantung.

Little Iron Rod, son of Lai-chao and his wife Hui-ch'ing.

Little Jade. See Hsiao-yü.

Little Whirlwind. See Ch’ai Chin.

Liu, Assistant Regional Commander, officer of the Hsi-hsia army who gives a horse to Chai Ch’ien, who in turn presents it to Hsi-men Ch’ing.

Liu Chao. See Lai-chao.

Liu Chü-chai, Dr., physician from Fen-chou in Shansi, friend of Ho Yung-shou who recommends him to Hsi-men Ch’ing when he is in extremis but whose treatment exacerbates his condition.

Liu, Company Commander, younger brother of Eunuch Director Liu, indicted for illicit use of imperial lumber in constructing a villa on a newly purchased estate at Wu-li Tien outside Ch’ing-ho, let off the hook by Hsi-men Ch’ing in response to a bribe proffered by Eunuch Director Liu.

Liu, Consort (1088–1121), Consort An, a favorite consort of Emperor Hui-tsung, mother of Chao I.

Liu, Dame, Stargazer Liu’s wife, medical practitioner and shamaness frequently called upon by the women of Hsi-men Ch’ing’s household.

Liu, Eunuch Director, elder brother of Company Commander Liu, manager of the Imperial Brickyard in Ch’ing-ho, resides on an estate outside the south gate of the city, intervenes with Hsi-men Ch’ing to get his younger brother off the hook when indicted for misappropriation of imperial lumber but supplies Hsi-men Ch’ing with bricks from the Imperial Brickyard for construction of his country estate.

Liu, Eunuch Director, landlord of Dr. Hu’s house on East Street in Ch’ing-ho.

Liu, Eunuch Director, resides near Wine Vinegar Gate on the North Side of Ch’ing-ho, patron of Li Ming.

Liu Hui-hsiang. See Hui-hsiang.

Liu Kao, commander of An-p’ing Stockade, friend of Shih En who gives Wu Sung a hundred taels of silver and a letter of recommendation to him when he is sent there in military exile.

Liu, Mr., official serving in Huai-an who passed the *chin-shih* examinations the same year as Sung Ch’iao-nien.

Liu Pao, servant employed as a cook in Hsi-men Ch'ing's silk dry goods store.

Liu, School Official, native of Hang-chou, educational official in Ch'ing-ho who borrows money from Hsi-men Ch'ing.

Liu the Second, Turf-protecting Tiger, brother-in-law of Chang Sheng, proprietor of My Own Tavern west of the bridge in Lin-ch'ing, pimp and racketeer, boss of unlicensed prostitution in Lin-ch'ing, beaten to death by Chou Hsiu at the behest of P'ang Ch'un-mei after Chang Sheng's murder of Ch'en Ching-chi.

Liu the Second, Little, seller of ready-cooked food in front of the district yamen in Ch'ing-ho.

Liu Sheng, foreman on the domestic staff of Yang Chien.

Liu, Stargazer, husband of Dame Liu, blind fortune teller and necromancer who interprets P'an Chin-lien's horoscope, teaches her a method for working black magic on Hsi-men Ch'ing, and treats Hsi-men Kuan-ko ineffectually.

Liu the Third, servant of Company Commander Liu.

Liu Ts'ang, younger brother of Hui-hsiang, brother-in-law of Lai-pao with whom he cooperates in surreptitiously making off with eight hundred taels worth of Hsi-men Ch'ing's property after his death and using it to open a general store.

Liu Yen-ch'ing (1068–1127), commander-general of the Shensi region who leads the forces of Yen-sui against the Chin invaders.

Lo, Mohammedan, one of the "ball clubbers" patronized by Hsi-men Ch'ing.

Lo Ts'un-erh, singing girl of Ch'ing-ho patronized by Hsiang the Fifth.

Lo Wan-hsiang, prefect of Tung-p'ing.

Love. See Chu Ai-ai.

Lu Ch'ang-t'ui, Longleg Lu, madam of the brothel on Butterfly Lane in Ch'ing-ho where Chin-erh and Sai-erh work.

Lu Ch'ang-t'ui's husband.

Lu, Duke of. See Ts'ai Ching.

Lu Hu, clerical subofficial on the staff of Yang Chien.

Lu Hua, Snake-in-the-grass, "knockabout" who, along with Chang Sheng, shakes down Dr. Chiang Chu-shan at the behest of Hsi-

men Ch'ing.

Lu, Longleg. See Lu Ch'ang-t'ui.

Lu Ping-i, Lu the Second, crony of Ch'en Ching-chi who suggests how he can recover his property from Yang Kuang-yen and goes into partnership with him as the manager of the Hsieh Family Tavern in Lin-ch'ing.

Lu the Second. See Lu Ping-i.

Lung-hsi, Duke of. See Wang Wei.

Lü Sai-erh, singing girl in Ch'ing-ho.

Ma Chen, professional boy actor in Ch'ing-ho.

Ma, Mrs., next-door neighbor of Ying Po-chüeh.

Man-t'ang, maidservant in the household of Li Kung-pi.

Mao-te, Princess (fl. early 12th century), fifth daughter of Emperor Hui-tsung, married to Ts'ai Ching's fourth son, Ts'ai T'iao.

Meng Ch'ang-ling (fl. early 12th century), eunuch rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Meng Ch'ang-ling's adopted son, granted the post of battalion vice commander of the Embroidered Uniform Guard by *yin* privilege as a reward for his father's part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Meng-ch'ang, Little Lord. See Ch'ai Chin.

Meng the Elder, elder brother of Meng Yü-lou.

Meng the Elder's wife, Meng Yü-lou's sister-in-law.

Meng Jui, Meng the Second, younger brother of Meng Yü-lou, a traveling merchant constantly on the road.

Meng Jui's wife, Meng Yü-lou's sister-in-law.

Meng the Second. See Meng Jui.

Meng the Third. See Meng Yü-lou.

Meng Yü-lou, Tower of Jade, Meng the Third, one of the female protagonists of the novel, widow of the textile merchant Yang Tsung-hsi, Hsi-men Ch'ing's Third Lady, confidante of P'an Chin-lien, marries Li Kung-pi after the death of Hsi-men Ch'ing, forced to return with her husband to his native place in Hopei after

their abortive attempt to frame Ch'en Ching-chi, bears a son to Li Kung-pi at the age of forty and lives to the age of sixty-seven.

Meng Yü-lou's elder brother. See Meng the Elder.

Meng Yü-lou's elder sister. See Han Ming-ch'uan's wife, née Meng.

Meng Yü-lou's son by Li Kung-pi.

Meng Yü-lou's younger brother. See Meng Jui.

Miao Ch'ing, servant of Miao T'ien-hsiu who conspires with the boatmen Ch'en the Third and Weng the Eighth to murder his master on a trip to the Eastern Capital, bribes Hsi-men Ch'ing to get him off the hook, and returns to Yang-chou where he assumes his former master's position in society and maintains relations with his benefactor Hsi-men Ch'ing.

Miao-ch'ü, teenage disciple of Nun Hsüeh.

Miao-feng, teenage disciple of Nun Hsüeh.

Miao Hsiu, servant in the household of Miao Ch'ing.

Miao Shih, servant in the household of Miao Ch'ing.

Miao T'ien-hsiu, a wealthy merchant of Yang-chou who is murdered by his servant Miao Ch'ing on a trip to the Eastern Capital.

Miao T'ien-hsiu's concubine. See Tiao the Seventh.

Miao T'ien-hsiu's daughter.

Miao T'ien-hsiu's wife, née Li.

Ming-wu. See Hsi-men Hsiao-ko.

Mirror polisher, elderly itinerant artisan in Ch'ing-ho who polishes mirrors for P'an Chin-lien, Meng Yü-lou, and P'ang Ch'un-mei and elicits their sympathy with a sob story.

Mirror polisher's deceased first wife.

Mirror polisher's second wife.

Mirror polisher's son.

Monk, Indian, foreign monk presented as the personification of a penis whom Hsi-men Ch'ing encounters in the Temple of Eternal Felicity and from whom he obtains the aphrodisiac an overdose of which eventually kills him.

Moon Lady. See Wu Yüeh-niang.

Ni, Familiar. See Ni P'eng.

Ni, Licentiate. See Ni P'eng.

Ni P’eng, Familiar Ni, Licentiate Ni, tutor employed in the household of Hsia Yen-ling as a tutor for his son, Hsia Ch’eng-en, who recommends his fellow licentiate Wen Pi-ku to Hsi-men Ch’ing.

Nieh Liang-hu, schoolmate of Shang Hsiao-t’ang employed in his household as a tutor for his son who writes two congratulatory scrolls for Hsi-men Ch’ing.

Nieh, Tiptoe. See Nieh Yüeh.

Nieh Yüeh, Tiptoe Nieh, one of the “cribbers” in the licensed quarter of Ch’ing-ho who plays the tout to Wang Ts’ai on his visits to the licensed quarter and upon whom Hsi-men Ch’ing turns the tables by abusing the judicial system at the behest of Lady Lin.

Nieh Yüeh’s wife.

Nien-erh, elder daughter of Lai-hsing by Hui-hsiu.

Nien-mo-ho. See Wan-yen Tsung-han.

Niu, Ms., singing girl in the Great Tavern on Lion Street who witnesses Wu Sung’s fatal assault on Li Wai-ch’uan.

Old woman who tells the fortunes of Wu Yüeh-niang, Meng Yü-lou, and Li P’ing-erh with the aid of a turtle.

Opportune Rain. See Sung Chiang.

Ostensibly Benign. See I Mien-tz’u.

Pai, Baldy. See Pai T’u-tzu.

Pai the Fifth, Moneybags Pai, father-in-law of Feng Huai, notorious local tyrant and fence for stolen goods in the area west of the Grand Canal.

Pai the Fourth, silversmith in Ch’ing-ho, acquaintance of Han Tao-kuo.

Pai Lai-ch’iang, Scrounger Pai, crony of Hsi-men Ch’ing, member of the brotherhood of ten.

Pai Lai-ch’iang’s wife.

Pai, Mohammedan. See Pai T’u-tzu.

Pai, Moneyboys. See Pai the Fifth.

Pai, Scrounger. See Pai Lai-ch’iang.

Pai Shih-chung (d. 1127), right vice minister of rites rewarded with the title grand guardian of the heir apparent for his part in

facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Pai T'u-tzu, Baldy Pai, Mohammedan Pai, "ball-clubber" in Ch'ing-ho who plays the tout to Wang Ts'ai on his visits to the licensed quarter and upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system at the behest of Lady Lin.

Pai Yü-lien, Jade Lotus, maidservant purchased by Mrs. Chang at the same time as P'an Chin-lien who dies shortly thereafter.

Palace foreman who plays the role of master of ceremonies at the imperial audience in the Hall for the Veneration of Governance.

Palefaced Gentleman. See Cheng T'ien-shou.

Pan-erh, unlicensed prostitute in Longfoot Wu's brothel in the Southern Entertainment Quarter of Ch'ing-ho patronized by P'ing-an after he absconds from the Hsi-men household with jewelry stolen from the pawnshop.

P'an Chi, one of the officials from the Ch'ing-ho Guard who comes to Hsi-men Ch'ing's residence to offer a sacrifice to the soul of Li P'ing-erh after her death.

P'an Chin-lien, Golden Lotus, P'an the Sixth, principal female protagonist of the novel, daughter of Tailor P'an from outside the South Gate of Ch'ing-ho who dies when she is only six years old; studies in a girls' school run by Licentiate Yü for three years where she learns to read and write; sold by her mother at the age of eight into the household of Imperial Commissioner Wang and Lady Lin where she is taught to play musical instruments and to sing; resold in her mid-teens, after the death of her master, into the household of Mr. Chang who deflowers her and then gives her as a bride to his tenant, Wu Sung's elder brother, the dwarf Wu Chih; paramour of Hsi-men Ch'ing who collaborates with her in poisoning her husband and subsequently makes her his Fifth Lady; seduces her husband's page boy Ch'int'ung for which he is driven out of the household; carries on a running affair with her son-in-law, Ch'en Ching-chi, which is consummated after the death of Hsi-men Ch'ing; responsible, directly or indirectly, for the suicide of Sung Hui-lien, the death of Hsi-men Kuan-ko, and the demise of Hsi-men Ch'ing; aborts her son by Ch'en Ching-chi;

is sold out of the household by Wu Yüeh-niang, purchased by Wu Sung, and disemboweled by the latter in revenge for the death of his elder brother Wu Chih.

P'an Chin-lien's cat, Coal in the Snow, Snow Lion, Snow Bandit, long-haired white cat with a black streak on its forehead that P'an Chin-lien trains to attack Hsi-men Kuan-ko with fatal consequences.

P'an Chin-lien's father. See P'an, Tailor.

P'an Chin-lien's maternal aunt, younger sister of old Mrs. P'an.

P'an Chin-lien's maternal aunt's daughter, adopted by old Mrs.

P'an to look after her in her old age.

P'an Chin-lien's mother. See P'an, old Mrs.

P'an Chin-lien's reincarnation. See Li Family of the Eastern Capital.

P'an, Demon-catcher. See P'an, Taoist Master.

P'an family prostitution ring operating out of My Own Tavern in Lin-ch'ing, madam of.

P'an the fifth, white slaver, masquerading as a cotton merchant from Shantung, who operates a prostitution ring out of My Own Tavern in Lin-ch'ing, buys Sun Hsüeh-o from Auntie Hsüeh, and forces her to become a singing girl.

P'an the Fifth's deceased first wife.

P'an the Fifth's mother.

P'an, old Mrs., widow of Tailor P'an, mother of P'an Chin-lien, sends her daughter to Licentiate Yü's girls' school for three years, sells her into the household of Imperial Commissioner Wang and Lady Lin at the age of eight, resells her in her mid-teens into the household of Mr. Chang, frequent visitor in Hsi-men Ch'ing's household where she is maltreated by P'an Chin-lien who is ashamed of her low social status, adopts her younger sister's daughter to look after her in her old age, dies not long after the death of Hsi-men Ch'ing.

P'an the Sixth. See P'an Chin-lien.

P'an, Tailor, father of P'an Chin-lien, artisan from outside the South Gate of Ch'ing-ho who dies when P'an Chin-lien is only six years old.

P’an, Taoist Master, Demon-catcher P’an, Taoist exorcist from the Temple of the Five Peaks outside Ch’ing-ho who performs various rituals on Li P’ing-erh’s behalf but concludes that nothing can save her.

P’an, Taoist Master’s acolyte.

P’ang Ch’un-mei, Spring Plum Blossom, one of the three principal female protagonists of the novel, originally purchased by Hsi-men Ch’ing from Auntie Hsüeh for sixteen taels of silver as a maidservant for Wu Yüeh-niang, reassigned as senior maidservant to P’an Chin-lien when she enters the household, becomes her chief ally and confidante; from the time that her mistress allows her to share the sexual favors of Hsi-men Ch’ing she remains loyal to her right up to and even after her death; after the demise of Hsi-men Ch’ing she aids and abets P’an Chin-lien’s affair with Ch’en Ching-chi the discovery of which leads to her dismissal from the household; purchased as a concubine by Chou Hsiu, she bears him a son and is promoted to the status of principal wife, thereby rising higher in social status than any of the ladies she had formerly served as maidservant; comes to Wu Yüeh-niang’s assistance when she is threatened by Wu Tien-en and condescends to pay a visit to her former mistress and to witness at first hand the signs of her relative decline; carries on an intermittent affair with Ch’en Ching-chi under her husband’s nose and, after Chou Hsiu’s death, dies in the act of sexual intercourse with his servant Chou I.

P’ang Ch’un-mei’s deceased father who dies while she is still a child.

P’ang Ch’un-mei’s deceased mother who dies a year after her birth.

P’ang Ch’un-mei’s reincarnation. See K’ung family of the Eastern Capital.

P’ang Ch’un-mei’s son. See Chou Chin-ko.

P’ang Hsüan, clerical subofficial on the staff of Yang Chien.

Pao, Dr., pediatric physician in Ch’ing-ho called in to treat Hsi-men Kuan-ko who declares the case to be hopeless.

Pao-en Temple in the Eastern Capital, monk from, tries unsuccessfully to warn Miao T’ien-hsiu against leaving home before his fatal trip to the Eastern Capital.

Pao, Ms., singing girl in the Great Tavern on Lion Street who witnesses Wu Sung's fatal assault on Li Wai-ch'uan.

Pen Chang-chieh, Jui-yün, daughter of Pen Ti-ch'uan and Yeh the Fifth, concubine of Hsia Yen-ling.

Pen the Fourth. See Pen Ti-ch'uan.

Pen, Scurry-about. See Pen Ti-ch'uan.

Pen Ti-ch'uan, Scurry-about Pen, Pen the Fourth, husband of Yeh the Fifth, father of Pen Chang-chieh, manager employed by Hsi-men Ch'ing in various capacities, member of the brotherhood of ten in which he replaces Hua Tzu-hsü after his death.

Pen Ti-ch'uan's daughter. See Pen Chang-chieh.

Pen Ti-ch'uan's wife. See Yeh the Fifth.

Pin-yang, Commandery Prince of. See Wang Ching-ch'ung.

P'ing-an, page boy in Hsi-men Ch'ing's household, absconds with jewelry stolen from the pawnshop after the death of Hsi-men Ch'ing, is caught, and allows himself to be coerced by the police chief Wu Tien-en into giving false testimony that Wu Yüeh-niang has been engaged in hanky-panky with Tai-an.

P'ing-erh. See Li P'ing-erh.

Prison guard on Chou Hsiu's staff.

Pu Chih-tao, No-account Pu, crony of Hsi-men Ch'ing, member of the brotherhood of ten whose place is taken after his death by Hua Tzu-hsü.

Pu, No-account. See Pu Chih-tao.

P'u-ching, Ch'an Master Snow Cave, mysterious Buddhist monk who provides Wu Yüeh-niang with a refuge in Snow Stream Cave on Mount T'ai when she is escaping attempted rape by Yin T'ien-hsi; at the end of the novel he conjures up a phantasmagoria in which all of the major protagonists describe themselves as being reborn in approximately the same social strata they had occupied in their previous incarnations; convinces Wu Yüeh-niang that her son Hsiao-ko is a reincarnation of Hsi-men Ch'ing, and spirits him away into a life of Buddhist celibacy as his disciple.

Sai-erh, singing girl in Longleg Lu's brothel on Butterfly Lane in Ch'ing-ho.

Sauce and Scallions. See Chiang Ts'ung.

Second Lady. See Li Chiao-erh.

Seng-pao, son of Lai-pao and Hui-hsiang, betrothed to Wang Liu-erh's niece, the daughter of Butcher Wang and Sow Wang.

Servant from the household of Chou Hsiu who is sent to fetch P'ang Ch'un-mei with a lantern.

Servant in the inn at the foot of Mount T'ai where Wu Yüeh-niang and Wu K'ai spend the night on their pilgrimage.

Servant from the Verdant Spring Bordello who runs errands for Li Kuei-chieh.

Sha San, Yokel Sha, one of the "cribbers" and "ball clubbers" in Ch'ing-ho who plays the tout to Wang Ts'ai on his visits to the licensed quarter and upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system at the behest of Lady Lin.

Sha, Yokel. See Sha San.

Shamaness brought to the Hsi-men household by Dame Liu to burn paper money and perform a shamanistic dance on behalf of the sick Hsi-men Kuan-ko.

Shang Hsiao-t'ang, Provincial Graduate Shang, son of Shang Liu-t'ang, widower in Ch'ing-ho whom Chang Lung proposes unsuccessfully as a match for Meng Yü-lou, provincial graduate of the same year as Huang Pao-kuang, assisted by Hsi-men Ch'ing when he sets out for the Eastern Capital to compete in the *chin-shih* examinations.

Shang Hsiao-t'ang's second wife.

Shang Hsiao-t'ang's son.

Shang Liu-t'ang, Prefectural Judge Shang, father of Shang Hsiao-t'ang, formerly served as district magistrate of Huang Pao-kuang's district and prefectural judge of Ch'eng-tu in Szechwan, resident of Main Street in Ch'ing-ho from whom both Li P'ing-erh's and Hsi-men Ch'ing's coffins are purchased.

Shang Liu-t'ang's deceased wife, mother of Shang Hsiao-t'ang.

Shang, Prefectural Judge. See Shang Liu-t'ang.

Shang, Provincial Graduate. See Shang Hsiao-t'ang.

Shantung Yaksha. See Li Kuei.

Shao Ch'ien, boy actor in Ch'ing-ho.

Shen, Brother-in-law, Mr. Shen, husband of Wu Yüeh-niang's elder sister.

Shen Ching, resident of the Eastern Capital, father of Shen Shou-shan.

Shen, Mr. See Shen, Brother-in-law.

Shen, Second Sister, blind professional singer in Ch'ing-ho recommended to Hsi-men Ch'ing by Wang Liu-erh but driven out of his household by P'ang Ch'un-mei when she refuses to sing for her.

Shen Shou-shan, second son of Shen Ching, reincarnation of Chou Hsiu.

Shen Ting, servant in the household of Brother-in-law Shen.

Shen T'ung, wealthy resident of the Eastern Capital, father of Shen Yüeh.

Shen Yüeh, second son of Shen T'ung, reincarnation of Hsi-men Ch'ing.

Sheng-chin, ten-year-old country girl offered to P'ang Ch'un-mei as a maidservant but rejected for befouling her bed.

Sheng-chin's parents.

Shih Cho-kuei, Plastromancer Shih, shaman in Ch'ing-ho who prognosticates about the sick Hsi-men Kuan-ko through interpreting the cracks produced by applying heat to notches on the surface of the plastron of a tortoise shell.

Shih En, son of the warden of the prison camp at Meng-chou who befriends the exiled Wu Sung, obtains his assistance in his struggle with Chiang Men-shen for control of the Happy Forest Tavern, and gives him a hundred taels of silver and a letter of recommendation to Liu Kao when he is transferred to the An-p'ing Stockade.

Shih, Plastromancer. See Shih Cho-kuei.

Shih Po-ts'ai, corrupt Taoist head priest of the Temple of the Goddess of Iridescent Clouds on the summit of Mount T'ai.

Short-legged Tiger. See Wang Ying.

Shu-t'ung, Little Chang Sung, native of Su-chou, page boy catamite and transvestite presented to Hsi-men Ch'ing by Li Ta-t'ien, placed in charge of Hsi-men Ch'ing's studio where he handles his

correspondence and caters to his polymorphous sexual tastes, becomes intimate with Yü-hsiao and when discovered in flagrante delicto by P'an Chin-lien purloins enough of Hsi-men Ch'ing's property to make good his escape to his native place.

Shui, Licentiate, scholar of problematic morals unsuccessfully recommended to Hsi-men Ch'ing as a social secretary by Ying Po-chüeh; after Hsi-men Ch'ing's death he is engaged by the remaining members of the brotherhood of ten to compose a funeral eulogy for Hsi-men Ch'ing in which he compares him to the male genitalia.

Shui, Licentiate's father, friend of Ying Po-chüeh's father.

Shui, Licentiate's grandfather, friend of Ying Po-chüeh's grandfather.

Shui, Licentiate's two sons, die of smallpox.

Shui, Licentiate's wife, elopes to the Eastern Capital with her lover.

Sick beggar whom Ch'en Ching-chi keeps alive with the warmth of his body when he is working as a night watchman.

Silver. See Wu Yin-erh.

Singing boys, two boy singers sent under escort all the way to Hsi-men Ch'ing's home in Ch'ing-ho by his host, Miao Ch'ing, after he expresses admiration for their singing at a banquet in the residence of Li Yen in the Eastern Capital.

Six Traitors, Ts'ai Ching, T'ung Kuan, Li Pang-yen, Chu Mien, Kao Ch'iu, and Li Yen.

Sixth Lady. See Li P'ing-erh.

Snake-in-the-grass. See Lu Hua.

Snow Bandit. See P'an Chin-lien's cat.

Snow Cave, Ch'an Master. See P'u-ching.

Snow Lion. See P'an Chin-lien's cat.

Snow Moth. See Sun Hsüeh-o.

Southerner who deflowers Cheng Ai-yüeh.

Spring Plum Blossom. See P'ang Ch'un-mei.

Ssu Feng-i, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Stand-hard. See Tao-chien.

Star of Joy Bordello in Ch'ing-ho, cook from.

Storehouseman in charge of the local storehouse in Yen-chou Prefecture in Chekiang.

Street-skulking Rat. See Chang Sheng.

Sun, Blabbermouth. See Sun T'ien-hua.

Sun Chi, next door neighbor of Ch'en Ching-chi.

Sun Ch'ing, father-in-law of Huang the Fourth, father of Sun Wen-hsiang, employer of Feng the Second, merchant in Ch'ing-ho engaged in the cotton trade.

Sun Ch'ing's daughter. See Huang the Fourth's wife, née Sun.

Sun Ch'ing's son. See Sun Wen-hsiang.

Sun, Crooked-head, deceased husband of Aunt Yang.

Sun Erh-niang, concubine of Chou Hsiu, mother of Chou Yü-chieh.

Sun Erh-niang's maidservant.

Sun Erh-niang's maidservant's father.

Sun Hsüeh-o, Snow Moth, originally maidservant of Hsi-men Ch'ing's deceased first wife, née Ch'en, who enters his household as part of her dowry; Hsi-men Ch'ing's Fourth Lady but a second class citizen among his womenfolk whose responsibility is the kitchen; enemy of P'an Chin-lien and P'ang Ch'un-mei; carries on a clandestine affair with Lai-wang with whom she absconds when he returns to Ch'ing-ho after Hsi-men Ch'ing's death; apprehended by the authorities and sold into Chou Hsiu's household at the behest of P'ang Ch'un-mei who abuses her, beats her, and sells her into prostitution in order to get her out of the way when she wishes to pass off Ch'en Ching-chi as her cousin; renamed as the singing girl, Yü-erh, working out of My Own Tavern in Lin-ch'ing, she becomes the kept mistress of Chang Sheng until his death when she commits suicide.

Sun Hsüeh-o's reincarnation. See Yao family from outside the Eastern Capital.

Sun Jung, commandant of justice for the two townships of the Eastern Capital.

Sun Kua-tsui. See Sun T'ien-hua.

Sun T'ien-hua, Sun Kua-tsui, Blabbermouth Sun, crony of Hsi-men Ch'ing, member of the brotherhood of ten, plays the tout to Wang Ts'ai on his visits to the licensed quarter.

Sun T’ien-hua’s wife.

Sun Wen-hsiang, son of Sun Ch’ing, brother-in-law of Huang the Fourth, involved in an affray with Feng Huai who dies of his injuries half a month later.

Sung Chiang (fl. 1117–21), Opportune Rain, chivalrous bandit chieftan, leader of a band of thirty-six outlaws in Liang-shan Marsh whose slogan is to “Carry out the Way on Heaven’s behalf,” slayer of Yen P’o-hsi, rescues Wu Yüeh-niang when she is captured by the bandits of Ch’ing-feng Stronghold and Wang Ying wants to make her his wife, eventually surrenders to Chang Shu-yeh and accepts the offer of a government amnesty.

Sung Ch’iao-nien (1047–1113), father-in-law of Ts’ai Yu, father of Sung Sheng-ch’ung, protégé of Ts’ai Ching, appointed regional investigating censor of Shantung to replace Tseng Hsiao-hsü, entertained by Hsi-men Ch’ing who presents him periodically with lavish bribes in return for which he gets Miao Ch’ing off the hook and does him numerous other illicit favors, rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Sung Hui-lien, Chin-lien, daughter of Sung Jen, formerly maidservant in the household of Assistant Prefect Ts’ai who takes sexual advantage of her; sacked for colluding with her mistress in a case of adultery; marries the cook Chiang Ts’ung who is stabbed to death in a brawl; second wife of Lai-wang; carries on a clandestine affair with Hsi-men Ch’ing that soon becomes public knowledge; after Lai-wang is framed for attempted murder and driven out of the household she suffers from remorse and commits suicide.

Sung Hui-lien’s reincarnation. See Chu family of the Eastern Capital.

Sung Hui-lien’s maternal aunt.

Sung Jen, father of Sung Hui-lien, coffin seller in Ch’ing-ho who accuses Hsi-men Ch’ing of driving his daughter to suicide but is given such a beating by the corrupt magistrate Li Ta-t’ien that he dies of his wounds.

Sung Sheng-ch’ung (fl. early 12th century), son of Sung Ch’iao-nien, elder brother of Ts’ai Yu’s wife, née Sung, regional investigating

censor of Shensi suborned into traducing Tseng Hsiao-hsü by Ts'ai Ching.

Sung Te, commits adultery with Ms. Chou, the widowed second wife of his father-in-law, for which Hsi-men Ch'ing sentences them both to death by strangulation.

Sung Te's father-in-law, deceased husband of Ms. Chou.

Sung Te's mother-in-law, deceased mother of Sung Te's wife.

Sung Te's wife.

Sung T'ui, eunuch rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Ta T'ien-tao, prefect of Tung-ch'ang.

Tai-an, Hsi-men An, favorite page boy of Hsi-men Ch'ing and his sedulous understudy in the arts of roguery and dissimulation; manages to stay on the right side of everyone with the exception of Wu Yüeh-niang who periodically berates him for his duplicity; married to Hsiao-yü after the death of Hsi-men Ch'ing when Wu Yüeh-niang discovers them in flagrante delicto; remains with Wu Yüeh-niang and supports her in her old age in return for which he is given the name Hsi-men An and inherits what is left of Hsi-men Ch'ing's property and social position.

T'ai-tsung, emperor of the Chin dynasty (r. 1123–35).

T'an Chen (fl. early 12th century), eunuch military commander with the concurrent rank of censor-in-chief, appointed to replace T'ung Kuan in command of the defense of the northern frontier against the Chin army.

T'ang Pao. See Lai-pao.

Tao-chien, Stand-hard, abbot of the Temple of Eternal Felicity at Wu-li Yüan outside the South Gate of Ch'ing-ho.

T'ao, Crud-crawler, an elderly resident of Ch'ing-ho who is renowned for having sexually molested all three of his daughters-in-law.

T'ao-hua, maidservant in the Star of Joy Bordello in Ch'ing-ho.

T'ao, Old Mother, licensed go-between in Ch'ing-ho who represents Li Kung-pi in his courtship of Meng Yü-lou.

Temple of the Jade Emperor outside the East Gate of Ch'ing-ho, lector of.

Teng, Midwife, called in by Ying Po-chüeh when his concubine, Ch'un-hua, bears him a son.

Third Lady. See Cho Tiu-erh and Meng Yü-lou.

Three-inch Mulberry-bark Manikin. See Wu Chih.

Ti Ssu-pin, Turbid Ti, vice-magistrate of Yang-ku district who locates the corpse of Miao T'ien-hsiu after his murder by Miao Ch'ing.

Ti, Turbid. See Ti Ssu-pin.

Tiao the Seventh, concubine of Miao T'ien-hsiu, formerly a singing girl from a brothel on the Yang-chou docks, carries on an affair with her husband's servant, Miao Ch'ing, the discovery of which leads to the beating of Miao Ch'ing and the murder of Miao T'ien-hsiu in revenge.

T'ien Chiu-kao, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

T'ien-fu. See Ch'in-t'ung.

T'ien-hsi, senior page boy in the household of Hua Tzu-hsü and Li P'ing-erh who absconds with five taels of silver when his master takes to his sickbed and vanishes without a trace.

T'ien Hu, bandit chieftan active in the Hopei area.

Ting, Director, Wu K'ai's predecessor as director of the State Farm Battalion in Ch'ing-ho, cashiered for corruption by Hou Meng.

Ting, Mr., father of Ting the Second, silk merchant from Hang-chou.

Ting the Second, Ting Shuang-ch'iao, son of Mr. Ting, friend of Ch'en Liang-huai, a silk merchant from Hang-chou who patronizes Li Kuei-chieh while on a visit to Ch'ing-ho and hides under the bed when Hsi-men Ch'ing discovers their liaison and smashes up the Verdant Spring Bordello.

Ting Shuang-ch'iao. See Ting the Second.

Ting the Southerner, wine merchant in Ch'ing-ho from whom Hsi-men Ch'ing buys forty jugs of Ho-ch'ing wine on credit.

Tou Chien (d. 1127), superintendant of the Capital Training Divisions and capital security commissioner.

Tower of Jade. See Meng Yü-lou.

Ts'ai, Assistant Prefect, resident of Ch'ing-ho from whose household Sung Hui-lien is expelled for colluding with her mistress in a case of adultery.

Ts'ai, Assistant Prefect's wife.

Ts'ai Ching (1046–1126), father of Ts'ai Yu, Ts'ai T'iao, Ts'ai T'ao, and Ts'ai Hsiu, father-in-law of Liang Shih-chieh, left grand councilor, grand academician of the Hall for Veneration of Governance, grand preceptor, minister of personnel, Duke of Lu, most powerful minister at the court of Emperor Hui-tsung, impeached by Yü-wen Hsü-chung, patron and adoptive father of Ts'ai Yün and Hsi-men Ch'ing, first of the Six Traitors impeached by Ch'en Tung.

Ts'ai Ching's mansion in the Eastern Capital, gatekeepers of.

Ts'ai Ching's mansion in the Eastern Capital, page boy in.

Ts'ai Ching's wife.

Ts'ai family of Yen-chou in Shantung, family of which Hsi-men Hsiao-ko is alleged to have been a son in his previous incarnation.

Ts'ai Hsing (fl. early 12th century), son of Ts'ai Yu, appointed director of the Palace Administration as a reward for his father's part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Ts'ai Hsiu, ninth son of Ts'ai Ching, prefect of Chiu-chiang.

Ts'ai, Midwife, presides over the deliveries of Li P'ing-erh's son, Hsi-men Kuan-ko, and Wu Yüeh-niang's son, Hsi-men Hsiao-ko.

Ts'ai T'ao (d. after 1147), fifth son of Ts'ai Ching.

Ts'ai T'iao (d. after 1137), fourth son of Ts'ai Ching, consort of Princess Mao-te.

Ts'ai Yu (1077–1126), eldest son of Ts'ai Ching, son-in-law of Sung Ch'iao-nien, brother-in-law of Sung Sheng-ch'ung, father of Ts'ai Hsing, academician of the Hall of Auspicious Harmony, minister of rites, superintendent of the Temple of Supreme Unity, rewarded with the title grand guardian of the heir apparent for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park, executed

by order of Emperor Ch'in-tsung after the fall of Ts'ai Ching and his faction.

Ts'ai Yu's son. See Ts'ai Hsing.

Ts'ai Yu's wife, née Sung, daughter of Sung Ch'iao-nien, younger sister of Sung Sheng-ch'ung.

Ts'ai Yün, awarded first place in the *chin-shih* examinations in place of An Ch'en when the latter is displaced for being the younger brother of the proscribed An Tun, becomes a protégé and adopted son of Ts'ai Ching, appointed proofreader in the Palace Library, is patronized by Hsi-men Ch'ing; after being impeached by Ts'ao Ho he is appointed salt-control censor of the Liang-Huai region where his illicit favors to Hsi-men Ch'ing abet his profitable speculations in the salt trade.

Ts'ai Yün's mother.

Tsang Pu-hsi, docket officer on the staff of the district yamen in Ch'ing-ho.

Ts'ao Ho, censor who impeaches Ts'ai Yün and thirteen others from the Historiography Institute who had passed the *chin-shih* examinations in the same year.

Tseng Hsiao-hsü (1049–1127), son of Tseng Pu, regional investigating censor of Shantung, reopens the case of Miao T'ien-hsiu's murder at the request of Huang Mei and arrives at the truth only to have his memorial suppressed when Hsi-men Ch'ing and Hsia Yen-ling bribe Ts'ai Ching to intervene; submits a memorial to the throne criticizing the policies of Ts'ai Ching that so enrages the prime minister that he suborns his daughter-in-law's brother, Sung Sheng-ch'ung, into framing him on trumped up charges as a result of which he is deprived of his office and banished to the farthest southern extremity of the country.

Tseng Pu (1036–1107), father of Tseng Hsiao-hsü.

Tso Shun, professional boy actor in Ch'ing-ho.

Ts'ui-erh, maidservant of Sun Hsüeh-o.

Ts'ui-hua, junior maidservant of P'ang Ch'un-mei after she becomes the wife of Chou Hsiu.

Ts'ui Pen, nephew of Ch'iao Hung, husband of Big Sister Tuan, employee, manager, and partner in several of Hsi-men Ch'ing's

enterprises.

Ts'ui Pen's mother, Ch'iao Hung's elder sister.

Ts'ui, Privy Councilor. See Ts'ui Shou-yü.

Ts'ui Shou-yü, Privy Councilor Ts'ui, relative of Hsia Yen-ling with whom he stays on his visit to the Eastern Capital.

Tsung-mei. See Ch'en Ching-chi.

Tsung-ming. See Chin Tsung-ming.

Tsung Tse (1059–1128), general-in-chief of the Southern Sung armies who retakes parts of Shantung and Hopei from the Chin invaders on behalf of Emperor Kao-tsung.

Tu the Third, maternal cousin of Ying Po-chüeh.

Tu the Third's page boy.

Tu the Third's wife.

Tu Tzu-ch'un, privy councilor under a previous reign living in retirement in the northern quarter of Ch'ing-ho, engaged by Hsi-men Ch'ing to indite the inscription on Li P'ing-erh's funeral banderole.

Tuan, Big Sister, wife of Ts'ui Pen.

Tuan, Big Sister's father.

Tuan, Consort. See Feng, Consort.

Tuan, Half-baked. See Tuan Mien.

Tuan Mien, Half-baked Tuan, one of the "cribbers" in the licensed quarter of Ch'ing-ho patronized by Hsi-men Ch'ing.

Tuan, Old Mother, waiting woman in Lady Lin's household whose residence in the rear of the compound is used as a rendezvous by her lovers.

Tung the Cat. See Tung Chin-erh.

Tung Chiao-erh, singing girl from the Tung Family Brothel on Second Street in the licensed quarter of Ch'ing-ho who spends the night with Ts'ai Yün at Hsi-men Ch'ing's behest.

Tung Chin-erh, Tung the Cat, singing girl from the Tung Family Brothel on Second Street in the licensed quarter of Ch'ing-ho, patronized by Chang Mao-te.

Tung Sheng, clerical subofficial on the staff of Wang Fu.

Tung Yü-hsien, singing girl from the Tung Family Brothel on Second Street in the licensed quarter of Ch'ing-ho.

T’ung Kuan (1054–1126), eunuch military officer beaten up by Wu Sung in a drunken brawl, uncle of T’ung T’ien-yin, military affairs commissioner, defender-in-chief of the Palace Command, Commandery Prince of Kuang-yang, one of the Six Traitors impeached by Ch’en Tung.

T’ung Kuan’s nephew. See T’ung T’ien-yin.

T’ung, Prefectural Judge, prefectural judge of Tung-p’ing who conducts the preliminary hearing in the case of the affray between Feng Huai and Sun Wen-hsiang.

T’ung T’ien-yin, nephew of T’ung Kuan, commander of the guard, director of the Office of Herds in the Inner and Outer Imperial Demesnes of the Court of the Imperial Stud.

Turf-protecting Tiger. See Liu the Second.

Tutor employed in the household of Miao Ch’ing.

Tz’u-hui Temple, abbot of, recovers the corpse of the murdered Miao T’ien-hsiu and buries it on the bank of the river west of Ch’ing-ho where it is discovered by Ti Ssu-pin.

Vase. See Li P’ing-erh.

Waiter in My Own Tavern in Lin-ch’ing.

Wan-yen Tsung-han (1079–1136), Nien-mo-ho, nephew of Emperor T’ai-tsu (r. 1115–23) the founder of the Chin dynasty, commander of the Chin army that occupies K’ai-feng and takes Retired Emperor Hui-tsung and Emperor Ch’in-tsung into captivity.

Wan-yen Tsung-wang (d. 1127), Wo-li-pu, second son of Emperor T’ai-tsu (r. 1115–23) the founder of the Chin dynasty, associate commander of the Chin army that occupies K’ai-feng and takes Retired Emperor Hui-tsung and Emperor Ch’in-tsung into captivity, kills Chou Hsiu with an arrow through the throat.

Wang, Attendant, official on the staff of the Prince of Yün to whom Han Tao-kuo appeals through Hsi-men Ch’ing and Jen Hou-ch’i to be allowed to commute his hereditary corvée labor obligation to payments in money or goods.

Wang, Butcher, elder brother of Wang Liu-erh, husband of Sow Wang whose daughter is betrothed to Seng-pao.

Wang Ch'ao, son of Dame Wang, apprenticed to a merchant from the Huai River region from whom he steals a hundred taels entrusted to him for the purchase of stock, returns to Ch'ing-ho, and uses it as capital to buy two donkeys and set up a flour mill, becomes a casual lover of P'an Chin-lien while she is in Dame Wang's house awaiting purchase as a concubine.

Wang Chen, second son of Wang Hsüan, government student in the prefectural school.

Wang Ch'ien, eldest son of Wang Hsüan, hereditary battalion commander of the local Horse Pasturage Battalion of the Court of the Imperial Stud.

Wang Chin-ch'ing. See Wang Shen.

Wang Ching, younger brother of Wang Liu-erh, page boy employed in the household of Hsi-men Ch'ing as a replacement for Shu-t'ung after he absconds, sodomized by Hsi-men Ch'ing during his visit to the Eastern Capital, expelled from the household by Wu Yüeh-niang after the death of Hsi-men Ch'ing.

Wang Ching-ch'ung (d. 949), military commissioner of T'ai-yüan, Commandery Prince of Pin-yang, ancestor of Wang I-hsüan.

Wang Ch'ing, bandit chieftan active in the Huai-hsi area.

Wang Chu, elder brother of Wang Hsiang, professional boy actor in Ch'ing-ho.

Wang, Consort (d. 1117), a consort of Emperor Hui-tsung, mother of Chao K'ai, the Prince of Yün, related to Wang the Second.

Wang, Dame, mother of Wang Ch'ao, proprietress of a teahouse next door to Wu Chih's house on Amythest Street on the west side of the district yamen in Ch'ing-ho who is also active as a go-between and procuress; go-between who proposes the match between Hsi-men Ch'ing and Wu Yüeh-niang; inventor of the elaborate scheme by which Hsi-men Ch'ing seduces P'an Chin-lien; suggests the poisoning of her next door neighbor Wu Chih and helps P'an Chin-lien carry it out; intervenes on behalf of Ho the Tenth when he is accused of fencing stolen goods with the result that Hsi-men Ch'ing gets him off the hook and executes an innocent monk in his stead; after the death of Hsi-men Ch'ing, when Wu Yüeh-niang discovers P'an Chin-lien's affair with Ch'en

Ching-chi, she expells her from the household and consigns her to Dame Wang, who entertains bids from Magnate Ho, Chang Mao-te, Ch'en Ching-chi, and Chou Hsiu before finally selling her to Wu Sung for a hundred taels of silver plus a five tael brokerage fee; that same night she is decapitated by Wu Sung after he has disemboweled P'an Chin-lien.

Wang, Dame's deceased husband, father of Wang Ch'ao, dies when she is thirty-five.

Wang, Dame's son. See Wang Ch'ao.

Wang, distaff relative of the imperial family. See Wang the Second.

Wang family of Cheng-chou, family into which Hsi-men Kuan-ko is reincarnated as a son.

Wang family of the Eastern Capital, family into which Ch'en Ching-chi is reincarnated as a son.

Wang family of Pin-chou, family in which Li P'ing-erh is alleged to have been formerly incarnated as a son.

Wang the First, Auntie, madam of the Wang Family Brothel in Yang-chou.

Wang Fu (1079–1126), minister of war impeached by Yü-wen Hsü-chung.

Wang Fu's wife and children.

Wang Hai-feng. See Wang Ssu-feng.

Wang Han, servant in the household of Han Tao-kuo and Wang Liu-erh.

Wang Hsiang, younger brother of Wang Chu, professional boy actor in Ch'ing-ho.

Wang Hsien, employee of Hsi-men Ch'ing who accompanies Lai-pao on a buying trip to Nan-ching.

Wang Hsüan, Layman of Apricot Hermitage, father of Wang Ch'ien and Wang Chen, friend of Ch'en Hung, retired philanthropist who provides aid to Ch'en Ching-chi three times after he is reduced to beggary and who recommends him to Abbot Jen of the Yen-kung Temple in Lin-ch'ing.

Wang Hsüan's manager, in charge of a pawnshop on the street front of his residence.

Wang Huan (fl. early 12th century), commander-general of the Hopei region who leads the forces of Wei-po against the Chin invaders.

Wang I-hsüan, Imperial Commissioner Wang, descendant of Wang Ching-ch'ung, deceased husband of Lady Lin, father of Wang Ts'ai.

Wang I-hsüan's wife. See Lady Lin.

Wang I-hsüan's son. See Wang Ts'ai.

Wang, Imperial Commissioner. See Wang I-hsüan.

Wang K'uan, head of the mutual security unit for Ch'en Ching-chi's residence in Ch'ing-ho.

Wang Lien, henchman on the domestic staff of Wang Fu.

Wang Liu-erh, Wang the Sixth, one of the female protagonists of the novel, younger sister of Butcher Wang, elder sister of Wang Ching, wife of Han Tao-kuo, mother of Han Ai-chieh; paramour of her brother-in-law, Han the Second, whom she marries after her husband's death, of Hsi-men Ch'ing, to whose death from sexual exhaustion she is a major contributor, and of Magnate Ho, whose property in Hu-chou she inherits.

Wang Liu-erh's niece, daughter of Butcher Wang and Sow Wang, betrothed to Seng-pao, the son of Lai-pao and Hui-hsiang.

Wang Luan, proprietor of the Great Tavern on Lion Street in Ch'ing-ho who witnesses Wu Sung's fatal attack on Li Wai-ch'uan.

Wang, Nun, Buddhist nun from the Kuan-yin Nunnery in Ch'ing-ho which is patronized by Wu Yüeh-niang, frequently invited to recite Buddhist "precious scrolls" to Wu Yüeh-niang and her guests, recommends Nun Hsüeh to Wu Yüeh-niang who takes her fertility potion and conceives Hsi-men Hsiao-ko, later quarrels with Nun Hsüeh over the division of alms from Li P'ing-erh and Wu Yüeh-niang.

Wang, Old Mrs., neighbor of Yün Li-shou in Chi-nan who appears in Wu Yüeh-niang's nightmare.

Wang, Old Sister, singing girl working out of My Own Tavern in Lin-ch'ing.

Wang Ping (d. 1126), commander-general of the Kuan-tung region who leads the forces of Fen-chiang against the Chin invaders.

Wang Po-ju, proprietor of an inn on the docks in Yang-chou recommended to Han Tao-kuo, Lai-pao, and Ts'ui Pen by Hsi-men Ch'ing as a good place to stay.

Wang Po-ju's father, friend of Hsi-men Ch'ing's father, Hsi-men Ta.

Wang Po-yen (1069–1141), right assistant administration commissioner of Shantung.

Wang the Second, distaff relative of the imperial family through Consort Wang, landlord of Wu Chih's residence on the west side of Amythest Street in Ch'ing-ho, purchaser of Eunuch Director Hua's mansion on Main Street in An-ch'ing ward of Ch'ing-ho, maintains a private troupe of twenty actors that he sometimes lends to Hsi-men Ch'ing to entertain his guests.

Wang Shen (c. 1048-c. 1103), Wang Chin-ch'ing, commandant-escort and director of the Court of the Imperial Clan, consort of the second daughter of Emperor Ying-tsung (r. 1063–67).

Wang Shih-ch'i, prefect of Ch'ing-chou in Shantung.

Wang the Sixth. See Wang Liu-erh.

Wang, Sow, wife of Butcher Wang whose daughter is betrothed to Seng-pao.

Wang Ssu-feng, Wang Hai-feng, salt merchant from Yang-chou who is set free from prison in Ts'ang-chou by Hou Meng, the grand coordinator of Shantung, as a result of Hsi-men Ch'ing's intervention with Ts'ai Ching.

Wang the Third. See Wang Ts'ai.

Wang Ts'ai (1078–1118), Wang the Third, feckless and dissolute third son of Wang I-hsüan and Lady Lin, married to the niece of Huang Ching-ch'en, tries unsuccessfully to borrow three hundred taels of silver from Hsü Pu-yü in order to purchase a position in the Military School, pawns his wife's possessions in order to pursue various singing girls in the licensed quarter including those patronized by Hsi-men Ch'ing, tricked into becoming the adopted son of Hsi-men Ch'ing during his intrigue with Lady Lin, continues his affair with Li Kuei-chieh after the death of Hsi-men Ch'ing.

Wang Ts'ai's wife, née Huang, niece of Huang Ching-ch'en.

Wang Tsu-tao (d. 1108), minister of personnel.

Wang Tung-ch'iao, traveling merchant entertained by Han Tao-kuo in Yang-chou.

Wang, Usher, official in the Court of State Ceremonial who offers the sixteen-year-old wife of his runaway retainer for sale as a maidservant through Old Mother Feng.

Wang, Usher's runaway retainer.

Wang, Usher's runaway retainer's wife.

Wang Wei, supreme commander of the Capital Training Divisions, Duke of Lung-hsi, granted the title of grand mentor for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Wang Ying, Short-legged Tiger, second outlaw leader of the Ch'ing-feng Stronghold on Ch'ing-feng Mountain who wants to make Wu Yüeh-niang his wife when she is captured by his band but is prevented from doing so by Sung Chiang.

Wang Yu, commander of a training division rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Wang Yü, subofficial functionary on the domestic staff of Ts'ai Ching deputed by Chai Ch'ien to carry a message of condolence to Hsi-men Ch'ing and a personal letter from Han Ai-chieh to Han Tao-kuo and Wang Liu-erh.

Wang Yü-chih, singing girl from the Wang Family Brothel in Yang-chou patronized by Han Tao-kuo.

Wei Ch'eng-hsün, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Wei Ts'ung-erh, a taciturn chair-bearer in Ch'ing-ho, partner of Chang Ch'uan-erh.

Wen, Auntie, mother of Wen T'ang, go-between in Ch'ing-ho who represents Ch'en Ching-chi's family at the time of his betrothal to Hsi-men Ta-chieh, resident of Wang Family Alley on the South Side of town, active in promoting pilgrimages to Mount T'ai, patronized by Lady Lin for whom she acts as a procuress in her adulterous affairs including that with Hsi-men Ch'ing, involved

with Auntie Hsüeh in arranging the betrothal between Chang Mao-te's son and Eunuch Director Hsü's niece.

Wen Ch'en, one of the officials from the Ch'ing-ho Guard who comes to Hsi-men Ch'ing's residence to offer a sacrifice to the soul of Li P'ing-erh after her death.

Wen Hsi, military director-in-chief of Yen-chou in Shantung.

Wen, Licentiate. See Wen Pi-ku.

Wen, Pedant. See Wen Pi-ku.

Wen Pi-ku, Warm-buttocks Wen, Pedant Wen, Licentiate Wen, pederast recommended to Hsi-men Ch'ing by his fellow licentiate Ni P'eng to be his social secretary, housed across the street from Hsi-men Ch'ing's residence in the property formerly belonging to Ch'iao Hung, divulges Hsi-men Ch'ing's private correspondence to Ni P'eng who shares it with Hsia Yen-ling, sodomizes Hua-t'ung against his will and is expelled from the Hsi-men household when his indiscretions are exposed.

Wen Pi-ku's mother-in-law.

Wen Pi-ku's wife.

Wen T'ang, son of Auntie Wen.

Wen T'ang's wife.

Wen, Warm-buttocks. See Wen Pi-ku.

Weng the Eighth, criminal boatman who, along with his partner Ch'en the Third, murders Miao T'ien-hsiu.

What a Whopper. See Hsieh Ju-huang.

Wo-li-pu. See Wan-yen Tsung-wang.

Wu, Abbot. See Wu Tsung-che.

Wu, Battalion Commander, father of Wu K'ai, Wu the Second, Wu Yüeh-niang's elder sister, and Wu Yüeh-niang, hereditary battalion commander of the Ch'ing-ho Left Guard.

Wu, Captain. See Wu Sung.

Wu Ch'ang-chiao, Longfoot Wu, madam of the brothel in the Southern Entertainment Quarter of Ch'ing-ho patronized by P'ing-an after he absconds from the Hsi-men household with jewelry stolen from the pawnshop.

Wu Ch'ang-chiao's husband.

Wu Chih, Wu the Elder, Three-inch Mulberry-bark Manikin, elder brother of Wu Sung, father of Ying-erh by his deceased first wife, husband of P'an Chin-lien, simple-minded dwarf, native of Yang-ku district in Shantung who moves to the district town of Ch'ing-ho because of a famine and makes his living by peddling steamed wheat cakes on the street, cuckolded by P'an Chin-lien with his landlord, Mr. Chang, and then with Hsi-men Ch'ing, catches P'an Chin-lien and Hsi-men Ch'ing in flagrante delicto in Dame Wang's teahouse but suffers a near-fatal injury when Hsi-men Ch'ing kicks him in the solar plexus, poisoned by P'an Chin-lien with arsenic supplied by Hsi-men Ch'ing.

Wu Chih's daughter. See Ying-erh.

Wu Chih's deceased first wife, mother of Ying-erh.

Wu Chih's second wife. See P'an Chin-lien.

Wu the Elder. See Wu Chih.

Wu the Fourth, Auntie, madam of the Wu Family Bordello on the back alley in the licensed quarter of Ch'ing-ho.

Wu, Heartless. See Wu Tien-en.

Wu Hsün, secretary of the Bureau of Irrigation and Transportation in the Ministry of Works, rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Wu Hui, younger brother of Wu Yin-erh, actor and musician from the Wu Family Bordello on the back alley in the licensed quarter of Ch'ing-ho.

Wu, Immortal. See Wu Shih.

Wu K'ai, eldest son of Battalion Commander Wu, elder brother of Wu the Second, Wu Yüeh-niang's elder sister, and Wu Yüeh-niang, father of Wu Shun-ch'en, brother-in-law of Hsi-men Ch'ing, inherits the position of battalion commander of the Ch'ing-ho Left Guard upon the death of his father, deputed to repair the local Charity Granary, promoted to the rank of assistant commander of the Ch'ing-ho Guard in charge of the local State Farm Battalion as a result of Hsi-men Ch'ing's influence with Sung Ch'iao-nien, accompanies Wu Yüeh-niang on her pilgrimage to Mount T'ai after the death of Hsi-men Ch'ing

and is instrumental in rescuing her from attempted rape by Yin T'ien-hsi.

Wu K'ai's son. See Wu Shun-ch'en.

Wu K'ai's wife, Sister-in-law Wu, mother of Wu Shun-ch'en, sister-in-law of Hsi-men Ch'ing and a frequent guest in his household.

Wu, Longfoot. See Wu Ch'ang-chiao.

Wu the Second, second son of Battalion Commander Wu, younger brother of Wu K'ai, second elder brother of Wu Yüeh-niang, brother-in-law of Hsi-men Ch'ing and manager of his silk store on Lion Street; engages in hanky-panky with Li Chiao-erh for which he is denied access to the household by Wu Yüeh-niang when it is discovered after the death of Hsi-men Ch'ing although he continues to manage the silk store and later, along with Tai-an, the wholesale pharmaceutical business; accompanies Wu Yüeh-niang, Tai-an, Hsiao-yü, and Hsi-men Hsiao-ko when they flee the invading Chin armies to seek refuge with Yün Li-shou in Chi-nan; ten days after the climactic encounter with P'u-ching in the Temple of Eternal Felicity and Wu Yüeh-niang's relinquishment of Hsi-men Hsiao-ko to a life of Buddhist celibacy he accompanies Wu Yüeh-niang, Tai-an, and Hsiao-yü back to their now truncated household in Ch'ing-ho.

Wu the Second. See Wu Sung.

Wu the Second's wife, wife of Wu Yüeh-niang's second elder brother.

Wu Shih, Immortal Wu, Taoist physiognomist introduced to Hsi-men Ch'ing by Chou Hsiu who accurately foretells his fortune and those of his wife and concubines as well as Hsi-men Ta-chieh and P'ang Ch'un-mei; when Hsi-men Ch'ing is on his deathbed he is called in again and reports that there is no hope for him.

Wu Shih's servant boy.

Wu Shun-ch'en, son of Wu K'ai, husband of Third Sister Cheng.

Wu, Sister-in-law. See Wu K'ai's wife.

Wu Sung, Wu the Second, Captain Wu, younger brother of Wu Chih, brother-in-law of P'an Chin-lien; impulsive and implacable exponent of the code of honor; becomes a fugitive from the law for beating up T'ung Kuan in a drunken brawl; slays a tiger in

single-handed combat while on his way to visit his brother and is made police captain in Ch'ing-ho for this feat; rejects attempted seduction by P'an Chin-lien and tells her off in no uncertain terms; delivers Li Ta-t'ien's illicit gains from his magistracy to the safe keeping of Chu Mien in the Eastern Capital; returns to Ch'ing-ho and mistakenly kills Li Wai-ch'uan while seeking to avenge the murder of his brother; is sentenced to military exile in Meng-chou where he is befriended by Shih En and helps him in his struggle with Chiang Men-shen for control of the Happy Forest Tavern; is framed by Military Director-in-chief Chang with the help of his concubine, Chiang Yü-lan, the younger sister of Chiang Men-shen, in revenge for which he murders his two guards and the entire households of Military Director-in-chief Chang and Chiang Men-shen; sets out for An-p'ing Stockade with a hundred taels of silver and a letter of recommendation from Shih En but is enabled by a general amnesty to return to Ch'ing-ho where he buys P'an Chin-lien from Dame Wang for a hundred taels of silver and disembowels her to avenge the death of his brother; once more a fugitive he disguises himself as a Buddhist ascetic with the help of the criminal innkeepers Chang Ch'ing and his wife and goes to join Sung Chiang's band of outlaws in Liang-shan Marsh.

Wu-t'ai, Mount, monk from, who solicits alms from Wu Yüeh-niang for the repair of his temple.

Wu Tien-en, Heartless Wu, originally a Yin-yang master on the staff of the district yamen in Ch'ing-ho who has been removed from his post for cause; makes his living by hanging around in front of the yamen and acting as a guarantor for loans to local officials and functionaries; crony of Hsi-men Ch'ing; member of the brotherhood of ten; manager employed by Hsi-men Ch'ing in various of his enterprises; misrepresents himself as Hsi-men Ch'ing's brother-in-law and is appointed to the post of station master of the Ch'ing-ho Postal Relay Station in return for his part in delivering birthday presents from Hsi-men Ch'ing to Ts'ai Ching; receives an interest-free loan of one hundred taels from Hsi-men Ch'ing to help cover the expenses of assuming office;

promoted to the position of police chief of a suburb of Ch'ing-ho after the death of Hsi-men Ch'ing he apprehends the runaway P'ing-an and coerces him into giving false testimony that Wu Yüeh-niang has been engaged in hanky-panky with Tai-an, but when Wu Yüeh-niang appeals to P'ang Ch'un-mei he is dragged before Chou Hsiu's higher court and thoroughly humiliated.

Wu Tsung-che, Abbot Wu, head priest of the Taoist Temple of the Jade Emperor outside the East Gate of Ch'ing-ho, presides over the elaborate Taoist ceremony at which Hsi-men Kuan-ko is made an infant Taoist priest with the religious name Wu Ying-yüan, later officiates at funeral observances for Li P'ing-erh and Hsi-men Ch'ing.

Wu Yin-erh, Silver, elder sister of Wu Hui, singing girl from the Wu Family Bordello on the back alley of the licensed quarter in Ch'ing-ho, sweetheart of Hua Tzu-hsü, adopted daughter of Li P'ing-erh.

Wu Ying-yüan. See Hsi-men Kuan-ko.

Wu Yüeh-niang, Moon Lady, one of the female protagonists of the novel, daughter of Battalion Commander Wu, younger sister of Wu K'ai, Wu the Second, and an elder sister; second wife and First Lady of Hsi-men Ch'ing who marries her after the death of his first wife, née Ch'en, in a match proposed by Dame Wang; stepmother of Hsi-men Ta-chieh, mother of Hsi-men Hsiao-ko; a pious, credulous, and conventional Buddhist laywoman who constantly invites Nun Wang and Nun Hsüeh to the household to recite "precious scrolls" on the themes of salvation, retribution, and reincarnation, who has good intentions but is generally ineffectual at household management and is not a good judge of character; colludes with Hsi-men Ch'ing in taking secret possession of Li P'ing-erh's ill-gotten property but quarrels with him over admitting her to the household; suffers a miscarriage but later takes Nun Hsüeh's fertility potion and conceives Hsi-men Hsiao-ko who is born at the very moment of Hsi-men Ch'ing's death; thoughtlessly betroths both Kuan-ko and Hsiao-ko to inappropriate partners while they are still babes in arms; makes a pilgrimage to Mount T'ai after Hsi-men Ch'ing's death

and narrowly escapes an attempted rape by Yin T'ien-hsi and capture by the bandits on Ch'ing-feng Mountain; expels P'an Chin-lien, P'ang Ch'un-mei, and Ch'en Ching-chi from the household when she belatedly discovers their perfidy but is unable to cope effectively with the declining fortunes of the family; forced to seek the assistance of P'ang Ch'un-mei when she is threatened by Wu Tien-en she has no alternative but to accept the condescension of her former maidservant; while fleeing from the invading Chin armies to seek refuge with Yün Li-shou in Chi-nan she encounters P'u-ching and spends the night in the Temple of Eternal Felicity where she dreams that Yün Li-shou threatens her with rape if she refuses to marry him; still traumatized by this nightmare, she allows P'u-ching to persuade her that Hsiao-ko is the reincarnation of Hsi-men Ch'ing and relinquishes her teenage son to a life of Buddhist celibacy without so much as asking his opinion; on returning safely to Ch'ing-ho she adopts Tai-an as her husband's heir, renaming him Hsi-men An, and lives in reduced circumstances, presiding over a truncated household, until dying a natural death at the age of sixty-nine.

Wu Yüeh-niang's elder sister, wife of Brother-in-law Shen.

Yang, Aunt, widow of Crooked-head Sun, paternal aunt of Yang Tsung-hsi and Yang Tsung-pao, forceful advocate of Meng Yü-lou's remarriage to Hsi-men Ch'ing after the latter offers her a hundred taels of silver for her support, quarrels with Chang Lung when he tries to prevent this match.

Yang Chien (d. 1121), Commander Yang, eunuch military officer related to Ch'en Hung by marriage, commander in chief of the Imperial Guard in the Eastern Capital, bribed by Hsi-men Ch'ing to intervene on his behalf against Wu Sung and in favor of Hua Tzu-hsü, impeached by Yü-wen Hsü-chung, reported in a letter from Chai Ch'ien to Hsi-men Ch'ing to have died in prison in 1117.

Yang, Commander. See Yang Chien.

Yang the Elder. See Yang Kuang-yen.

Yang Erh-feng, second son of Yang Pu-lai and his wife, née Pai, younger brother of Yang Kuang-yen, a gambler and tough guy who scares off Ch'en Ching-chi when he tries to recover the half shipload of property that Yang Kuang-yen had stolen from him.

Yang Kuang-yen, Yang the Elder, Iron Fingernail, native of Nobottom ward in Carryoff village of Makebelieve district in Nonesuch subprefecture, son of Yang Pu-lai and his wife, née Pai, disciple of the Barefaced Adept from whom he acquires the art of lying, husband of Miss Died-of-fright, con man employed by Ch'en Ching-chi who absconds with half a shipload of his property while he is in Yen-chou trying to shake down Meng Yü-lou and invests it in the Hsieh Family Tavern in Lin-ch'ing only to lose everything when Ch'en Ching-chi sues him with the backing of Chou Hsiu and takes over ownership of the tavern.

Yang Kuang-yen's father. See Yang Pu-lai.

Yang Kuang-yen's mother, née Pai.

Yang Kuang-yen's page boy.

Yang Kuang-yen's wife. See Died-of-fright, Miss.

Yang, Poor-parent. See Yang Pu-lai.

Yang, Prefect. See Yang Shih.

Yang Pu-lai, Poor-parent Yang, father of Yang Kuang-yen and Yang Erh-feng, brother-in-law of Yao the Second.

Yang Sheng, factotum on the domestic staff of Yang Chien.

Yang Shih (1053–1135), Prefect Yang, prefect of K'ai-feng, protégé of Ts'ai Ching, agrees under pressure from Ts'ai Ching and Yang Chien to treat Hua Tzu-hsü leniently when he is sued over the division of Eunuch Director Hua's property by his brothers Hua Tzu-yu, Hua Tzu-kuang, and Hua Tzu-hua.

Yang T'ing-p'ei, battalion commander rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Yang Tsung-hsi, deceased first husband of Meng Yü-lou, elder brother of Yang Tsung-pao, nephew on his father's side of Aunt Yang and on his mother's side of Chang Lung, textile merchant residing on Stinkwater Lane outside the South Gate of Ch'ing-ho.

Yang Tsung-hsi's maternal uncle. See Chang Lung.

Yang Tsung-hsi's mother. See Chang Lung's elder sister.

Yang Tsung-hsi's paternal aunt. See Yang, Aunt.

Yang Tsung-pao, younger brother of Yang Tsung-hsi, nephew on his father's side of Aunt Yang and on his mother's side of Chang Lung, brother-in-law of Meng Yü-lou.

Yang Wei-chung (1067–1132), commander-general of the Shansi region who leads the forces of Tse-lu against the Chin invaders.

Yao family from outside the Eastern Capital, poor family into which Sun Hsüeh-o is reincarnated as a daughter.

Yao the Second, brother-in-law of Yang Pu-lai, neighbor of Wu Chih to whom Wu Sung entrusts his orphaned niece Ying-erh when he is condemned to military exile in Meng-chou; gives Ying-erh back to Wu Sung when he returns to Ch'ing-ho five years later only to repossess her after the inquest on P'an Chin-lien's murder when Wu Sung once more becomes a fugitive; later arranges for her marriage.

Yeh the Ascetic, one-eyed illiterate Buddhist ascetic employed as a cook by Abbot Hsiao-yüeh of the Water Moon Monastery outside the South Gate of Ch'ing-ho, physiognomizes Ch'en Ching-chi when he is reduced to penury and working nearby as a day laborer.

Yeh Ch'ien, prefect of Lai-chou in Shantung.

Yeh the Fifth, wife of Pen Ti-ch'uan, mother of Pen Chang-chieh, originally a wet nurse who elopes with her fellow employee Pen Ti-ch'uan, carries on an intermittent affair with Tai-an while at the same time complaisantly accepting the sexual favors of Hsi-men Ch'ing.

Yen the Fourth, neighbor of Han Tao-kuo who informs him of Hsi-men Ch'ing's death when their boats pass each other on the Grand Canal at Lin-ch'ing.

Yen P'o-hsi, singing girl slain by Sung Chiang.

Yen Shun, Brocade Tiger, outlaw chieftan of the Ch'ing-feng Stronghold on Ch'ing-feng Mountain who is persuaded by Sung Chiang to let the captured Wu Yüeh-niang go rather than allowing Wang Ying to make her his wife.

Yin Chih, Good Deed, chief clerk in charge of the files in the Ch'ing-ho office of the Provincial Surveillance Commission who recognizes that Lai-wang has been framed by Hsi-men Ch'ing and manages to get his sentence reduced and to have him treated more leniently.

Yin Ching, vice-minister of the Ministry of Personnel.

Yin Ta-liang, regional investigating censor of Liang-che, rewarded for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Yin T'ien-hsi, Year Star Yin, younger brother of Kao Lien's wife, née Yin, dissolute wastrel who takes advantage of his official connections to lord it over the Mount T'ai area with a gang of followers at his disposal, colludes with Shih Po-ts'ai, the corrupt head priest of the Temple of the Goddess of Iridescent Clouds on the summit of Mount T'ai, in attempting to rape Wu Yüeh-niang when she visits the temple on a pilgrimage after the death of Hsi-men Ch'ing; later killed at Sung Chiang's behest by the outlaw, Li K'uei.

Yin, Year Star. See Yin T'ien-hsi.

Ying, Beggar. See Ying Po-chüeh.

Ying-ch'un, disciple of Abbot Wu Tsung-che of the Temple of the Jade Emperor outside the East Gate of Ch'ing-ho.

Ying-ch'un, senior maidservant of Li P'ing-erh who after the death of Hsi-men Ch'ing agrees to be sent to the household of Chai Ch'ien in the Eastern Capital and is raped by Lai-pao on the way.

Ying the Elder, eldest son of the deceased silk merchant Master Ying, elder brother of Ying Po-chüeh, continues to operate his father's silk business in Ch'ing-ho.

Ying the Elder's wife.

Ying-erh, daughter of Wu Chih by his deceased first wife, niece of Wu Sung, much abused stepdaughter of P'an Chin-lien who turns her over to Dame Wang when she marries Hsi-men Ch'ing; repossessed by Wu Sung when he returns from the Eastern Capital after the death of her father; consigned to the care of his neighbor Yao the Second when he is condemned to military exile in Meng-chou after his first abortive attempt to avenge the

murder of her father; taken back by Wu Sung on his return to Ch'ing-ho five years later and forced to witness his disembowelment of P'an Chin-lien and decapitation of Dame Wang; repossessed by Yao the Second after the inquest and provided by him with a husband.

Ying, Master, father of Ying the Elder and Ying Po-chüeh, deceased silk merchant of Ch'ing-ho.

Ying Pao, eldest son of Ying Po-chüeh, recommends his friend Lai-yu to Hsi-men Ch'ing who employs him as a servant and changes his name to Lai-chüeh.

Ying Po-chüeh, Ying the Second, Sponger Ying, Beggar Ying, son of the deceased silk merchant Master Ying, younger brother of Ying the Elder, father of Ying Pao and two daughters by his wife, née Tu, and a younger son by his concubine Ch'un-hua; having squandered his patrimony and fallen on hard times he has been reduced to squiring wealthy young rakes about the licensed quarters and living by his wits; boon companion and favorite crony of Hsi-men Ch'ing, member of the brotherhood of ten; a clever and amusing sycophant and opportunist he has the art to openly impose on Hsi-men Ch'ing and make him like it while he is alive and the gall to double-cross him without compunction as soon as he is dead.

Ying Po-chüeh's concubine. See Ch'un-hua.

Ying Po-chüeh's elder daughter, married with the financial assistance of Hsi-men Ch'ing.

Ying Po-chüeh's grandfather, friend of Licentiate Shui's grandfather.

Ying Po-chüeh's second daughter, after the death of her father she is proposed by Auntie Hsüeh as a match for Ch'en Ching-chi but turned down by P'ang Ch'un-mei for lack of a dowry.

Ying Po-chüeh's son by his concubine Ch'un-hua.

Ying Po-chüeh's wife, née Tu, mother of Ying Pao and two daughters.

Ying the Second. See Ying Po-chüeh.

Ying, Sponger. See Ying Po-chüeh.

Yu, Loafer. See Yu Shou.

Yu Shou, Loafer Yu, a dissolute young scamp upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system.

Yung-ting, page boy in the household of Wang Ts'ai.

Yü, Big Sister, blind professional singer in Ch'ing-ho frequently invited into Hsi-men Ch'ing's household to entertain his womenfolk and their guests.

Yü Ch'un, Stupid Yü, one of the "cribbers" in the licensed quarter of Ch'ing-ho who plays the tout to Wang Ts'ai on his visits to the licensed quarter and upon whom Hsi-men Ch'ing turns the tables by abusing the judicial system at the behest of Lady Lin.

Yü-erh. See Sun Hsüeh-o.

Yü-hsiao, Jade Flute, senior maidservant of Wu Yüeh-niang, carries on an affair with Shu-t'ung the discovery of which by P'an Chin-lien leads him to abscond and return to his native Su-chou; after the death of Hsi-men Ch'ing agrees to be sent to the household of Chai Ch'ien in the Eastern Capital and is raped by Lai-pao on the way.

Yü, Licentiate, master of a girls' school in his home in Ch'ing-ho where P'an Chin-lien studies for three years as a child.

Yü-lou. See Meng Yü-lou.

Yü Shen (d. 1132), minister of war who suppresses Tseng Hsiao-hsü's memorial impeaching Hsia Yen-ling and Hsi-men Ch'ing for malfeasance in the case of Miao Ch'ing, rewarded with the title grand guardian of the heir apparent for his part in facilitating the notorious Flower and Rock Convoys and the construction of the Mount Ken Imperial Park.

Yü, Stupid. See Yü Ch'un.

Yü-t'ang, employed in Chou Hsiu's household as a wet nurse for Chou Chin-ko.

Yü-tsan, concubine of Li Kung-pi, originally maidservant of his deceased first wife, who enters his household as part of her dowry, reacts jealously to his marriage with Meng Yü-lou and is beaten by him and sold out of the household.

Yü-wen, Censor. See Yü-wen Hsü-chung.

Yü-wen Hsü-chung (1079–1146), Censor Yü-wen, supervising secretary of the Office of Scrutiny for War who submits a

memorial to the throne impeaching Ts'ai Ching, Wang Fu, and Yang Chien.

Yüan, Commander, resident of Potter's Alley in the Eastern Capital into whose family Li P'ing-erh is reincarnated as a daughter.

Yüan-hsiao, senior maidservant of Li Chiao-erh who is transferred to the service of Hsi-men Ta-chieh at the request of Ch'en Ching-chi after her former mistress leaves the household, accompanies her new mistress through her many vicissitudes while also putting up with the capricious treatment of Ch'en Ching-chi in whose service she dies after he is reduced to penury.

Yüan Yen, professional actor from Su-chou who specializes in playing subsidiary female roles.

Yüeh Ho-an, vice-magistrate of Ch'ing-ho.

Yüeh-kuei, concubine of Chou Hsiu much abused by P'ang Ch'un-mei.

Yüeh-niang. See Wu Yüeh-niang.

Yüeh the Third, next door neighbor of Han Tao-kuo on Lion Street who fences Miao Ch'ing's stolen goods and suggests that he approach Hsi-men Ch'ing through Wang Liu-erh to get him off the hook for the murder of Miao T'ien-hsiu.

Yüeh the Third's wife, close friend of Wang Liu-erh who acts as an intermediary in Miao Ch'ing's approach to Hsi-men Ch'ing.

Yün, Assistant Regional Commander, elder brother of Yün Li-shou, hereditary military officer who dies at his post on the frontier.

Yün-ko. See Ch'iao Yün-ko.

Yün Li-shou, Welsher Yün, Yün the Second, younger brother of Assistant Regional Commander Yün, crony of Hsi-men Ch'ing, member of the brotherhood of ten, manager employed by Hsi-men Ch'ing in various of his enterprises, upon the death of his elder brother succeeds to his rank and the substantive post of vice commander of the Ch'ing-ho Left Guard, later appointed stockade commander of Ling-pi Stockade at Chi-nan where Wu Yüeh-niang seeks refuge with him from the invading Chin armies but dreams that he attempts to rape her.

Yün Li-shou's daughter, betrothed while still a babe in arms to Hsi-men Hsiao-ko.

Yün Li-shou's wife, née Su, proposes a marriage alliance to Wu Yüeh-niang while they are both pregnant and formally betroths her daughter to Hsi-men Hsiao-ko after the death of Hsi-men Ch'ing.
Yün, Little. See Ch'iao Yün-ko.
Yün, Prince of. See Chao K'ai.
Yün the Second. See Yün Li-shou.
Yün, Welsher. See Yün Li-shou.

OceanofPDF.com

THE PLUM IN THE GOLDEN VASE

OceanofPDF.com

Chapter 81

HAN TAO-KUO TAKES ADVANTAGE OF A CHANCE TO APPROPRIATE THE GOODS; T'ANG LAI-PAO DEFRAUDS HIS MASTER AND DISREGARDS HIS BENEVOLENCE

All things are determined by Heaven,[1] there is no
point in seeking to alter them;[2]
The Lord of Heaven's control of just retribution
is both clear and inescapable.
Those who give rein to their lascivious thoughts
and defile the wives of others;
Will suffer the ingratitude of subordinates who
betray them and steal their goods.
Not to mention the fact that after one is dead
others will be up to their tricks;
It has ever been true that when one loses power
one's servants will be ungrateful.
It is deplorable that Hsi-men Ch'ing should have
accumulated such unfavorable karma;
That he enabled unscrupulous scoundrels to enjoy
his wealth for half their lifetimes.

THE STORY GOES that after Hsi-men Ch'ing had entrusted Han Tao-kuo and Lai-pao with four thousand taels of silver and sent them to the Chiang-nan region to purchase goods, they proceeded along the way:

Imbibing the wind and resting by water.[3]
Stopping by night and traveling by day,

until they arrived in Yang-chou, where they sought out the home of Miao Ch'ing in order to secure accommodations. When Miao Ch'ing read Hsi-men Ch'ing's handwritten note and remembered how he had done him:

The favor of saving his life,

he did everything in his power to entertain the two of them, enabling them to spend their days:

Scanning the flowers and inspecting the willows,
Drinking wine and seeking to gratify themselves.[4]

One day, early in the winter:

The frigid clouds were austere,
The crying geese were desolate,
The trees were shedding leaves,[5]
The landscape had turned bleak,
Homesickness was insurmountable.[6]

Thereupon, the two of them exerted themselves to visit one place after another, spending their remaining resources to purchase piece goods, and storing them in Miao Ch'ing's home preparatory to their departure.

Prior to this, Han Tao-kuo engaged the services of a singing girl named Wang Yü-chih from the Old Quarter in Yang-chou, whom he had patronized in the past, and Lai-pao engaged the services of the younger sister of Lin Ts'ai-hung, named Lin Hsiao-hung, to help them entertain the Yang-chou salt merchant Wang Ssu-feng and Miao Ch'ing on a daylong excursion to Pao-ying Lake, which was some distance from Yang-chou.

When they arrived back in the licensed quarter, it turned out to be the birthday of the madam of Wang Yü-chih's establishment, and Han Tao-kuo invited them all to a party to celebrate Auntie Wang the First's birthday. For this purpose, he sent his young employee Hu Hsiu to purchase wine and comestibles for the occasion, and also to invite the traveling merchants Wang Tung-ch'iao and Ch'ien Ch'ing-ch'uan to join them. Who could have anticipated that the two of them, along with Wang Ssu-feng, duly showed up, but Hu Hsiu did not return until sunset.

Han Tao-kuo, who was already somewhat inebriated, took him to task, saying, “Who knows where this rascal has been guzzling wine, only to show up now? He is reeking with alcohol, and our guests have already been here for what seems like half a day. Who knows where you have come from, but you can be sure I’ll reckon with you tomorrow.”

Hu Hsiu looked askance at him and left the room, muttering as he went, “You have some nerve to take me to task when at home your wife is:

Lying down with spread legs to solicit trade,

and you are here:

Clambering on top in order to drop your load.

Your master back at home is patronizing your wife and fucking the life out of her, which is the only reason he has entrusted capital to you to do business out of town. Meanwhile, you are enjoying yourself here while your wife is suffering who knows what at home. It’s only because no one has exposed your true state of affairs that you are still able to play the role of a decent human being.”

He said all this in the presence of Wang Yü-chih’s madam, who took him outside and admonished him, saying, “Master Hu, you are drunk. You’d better go into your room and sleep it off.”

Hu Hsiu, however:

Making all kinds of threatening noises,

refused to go into his room.

Who could have anticipated that Han Tao-kuo, who was engaged in entertaining his guests, formally garbed in a white satin robe cut like that of a Taoist priest, over an undergown of green wool, felt shoes, and woolen socks, should have overheard the way in which Hu Hsiu was:

Letting off his hot stinking farts of protest,[7]

and become enraged.

Striding outside, he gave him two swift kicks and cursed him, saying, “You lousy uncouth slave! As long as I can afford to pay you five cash a day, I will have no trouble finding a replacement. You can get out of here immediately.”

But Hu Hsiu refused to leave; standing in the courtyard and raising his voice, he said, “What right have you to drive me out? I haven’t been remiss in handling the accounts, while you are patronizing whores, yet you want to get rid of me. Just see if I don’t report what you’ve been up to when I get home.”

Lai-pao endeavored to pacify Han Tao-kuo and pulled Hu Hsiu aside, saying to him, “Dog bone that you are, you’re altogether too hard-nosed when you’re drunk.”

“Uncle Pao,” Hu Hsiu responded, “Don’t you interfere. What have I had to drink? Let me have it out with him.”

But Lai-pao persisted in pushing him into his room and putting him to bed. Truly:

Wine does not befuddle people, they
befuddle themselves.
Beauty does not delude people, they
delude themselves.[8]

Lai-pao succeeded in getting Hu Hsiu back to his room and putting him to sleep. But no more of this.

Han Tao-kuo was apprehensive lest the traveling merchants he was entertaining would laugh at him, so he and Lai-pao returned to the party where:

Drinking vessels and game tallies lay helter-skelter,

and proceeded to offer wine to his guests and help them to amuse themselves. The three singing girls, the two sisters Lin Ts’ai-hung and Lin Hsiao-hung, along with Wang Yü-chih:

Played their instruments and sang and danced,

as the company enjoyed themselves:

Amid clustering blossoms and clinging brocade,
Gaming at forfeits and playing at guess-fingers,

until the third watch before the party broke up.

The next day, Han Tao-kuo wanted to give Hu Hsiu a beating, but Hu Hsiu protested, saying, “I don’t remember a thing about it.”

Lai-pao and Miao Ch’ing:

Resorting to both appeals and threats,[9]

succeeded in persuading him to desist.

To make a long story short, one day, when they had finished making their purchases of piece goods and had packed them up and loaded them onto their boat, Miao Ch'ing presented them with some parting gifts, and a copy of their accounts, and saw the two of them off, together with Hu Hsiu. Wang Yü-chih, along with Lin Ts'ai-hung and her sister, also saw fit to serve them with drinks at a farewell party on the dock. They set out on the tenth day of the first month, but of the events of their trip there is nothing to tell.[10]

One day, as they approached the Lin-ch'ing customs station, Han Tao-kuo was standing on the prow of the boat when he happened to see a neighbor of his named Yen the Fourth sitting on the deck of a boat that was coming downstream toward him on the way to pick up an official in Lin-ch'ing.

Upon catching sight of Han Tao-kuo, he raised his hand in greeting and shouted to him, "Han Tao-kuo, your master passed away during the first month."

By the time he finished speaking, his boat, which was moving fast, had shot past him.

When Han Tao-kuo heard these words, he kept the information to himself, keeping Lai-pao in the dark by not telling him about it.

It so happened that at that time the provinces of Honan and Shantung were suffering from a severe drought. The land was scorched for thousands of li, the cultivated fields and mulberry groves were unproductive, and the price of cotton goods had become temporarily inflated to the point that a bolt of cotton fabric cost a third more than its normal price. The local merchants from the countryside were compelled to take their money with them and travel as far as the docks at Lin-ch'ing in order to buy directly from the itinerant merchants.

Han Tao-kuo consulted with Lai-pao, saying, "The piece goods on our boat are worth something over four thousand taels. At present, since the going price for such merchandise has gone up by one-third, we might as well sell off half our cargo. That would facilitate our payment of the duty at the customs station, and were we to wait until we get home to sell the goods, we would not do any

better. Not to sell when the market is favorable would really be deplorable."

"Although what you say may be true enough," said Lai-pao, "I fear that if we proceed with the sale, when we arrive home it may elicit the disapproval of our master who is the owner of the goods. What would we do then?"

"If the master should object," responded Han Tao-kuo, "I will take responsibility for it."

Since Lai-pao was unable to dissuade him, they proceeded to sell off a thousand taels worth of piece goods on the dock.

At this point, Han Tao-kuo said, "Lai-pao, why don't you and Hu Hsiu remain on the boat to take care of paying the duty, while I and my young servant Wang Han pack the thousand taels into saddlebags and go home by the overland route in order to tell our master about the situation."

"When you get home," said Lai-pao, "whatever you do, get our master to send a letter to His Honor Ch'ien Lung-yeh at the customs house asking him to reduce the transit duty on our cargo and let our boat through before the others."

Han Tao-kuo nodded in assent and, together with his young servant Wang Han, proceeded to pack their saddlebags and set out for Ch'ing-ho district. But no more of this.

One day, they entered the city through the protective wall outside the South Gate just as:

The sun was beginning its gradual descent.

Who could have anticipated that on the street they happened to encounter Chang An, the caretaker of Hsi-men Ch'ing's ancestral graveyard, who was propelling a pushcart full of wine, rice, and food boxes on his way out the South Gate.

When he caught sight of Han Tao-kuo, he called out, "Uncle Han, you have returned home."

Han Tao-kuo noticed that he was wearing mourning and asked him the reason for it, to which he replied, "His Honor has passed away, and tomorrow, the ninth day of the third month, is the day of the seventh weekly commemoration of his death. The First Lady has

asked me to transport this load of wine, rice, and food boxes to the graveyard in preparation for the ceremony of burning paper money there tomorrow."

When Han Tao-kuo heard this, he remarked, "How regrettable! How regrettable! To be sure:

The mouths of the pedestrians on the road
  are like memorial tablets.
The story is not untrue."[11]

As he whipped up his donkey and proceeded into the city, it was already getting dark. Behold:

The teeming crossroads are all ablaze with
  the light of burning lanterns;
The Temple of the Nine Stars is enhanced by
  fragrant mist and tolling bells.
The wheel of the bright moon is suspended
  above the sparse woodlands;
A handful of scattered stars[12] serves to
  light up the azure firmament.
Within the camps of the Six Imperial Armies,
The wailing of painted bugles frequently resounds;
On the upper floors of the five drum towers,
Water drips in the bronze tanks of the clepsydras.
On all four sides the evening fog,
Darkly encompasses the dancing pavilions
  and singing platforms;[13]
In the three markets a cloak of mist,
Faintly enshrouds the green gauze windows
  and vermilion gates.[14]
Pair by pair, the strolling beauties
  return to their boudoirs;
One by one, the young scholars close
  the blinds in their studies.[15]

As Han Tao-kuo entered the crossroads of the city he debated with himself whether or not to go, as he had originally intended, straight to the house of Hsi-men Ch'ing. But since he had learned that Hsi-men Ch'ing was already dead, and it was also late in the day, he decided, instead, to go to his own home to spend the night and consult with his wife before going to Hsi-men Ch'ing's place the next day. Thereupon, he and Wang Han, whipped up their donkeys and proceeded straight to their house on Lion Street. The two of them dismounted their donkeys, dismissed the bearers that had come with them, and called for the door to be opened, after which Wang Han proceeded to carry their luggage and saddlebags inside.

When the maidservant caught sight of them, she reported to Wang Liu-erh, saying, "Father has come home."

The woman welcomed him inside, where he paid obeisance to the Buddha and the spirit tablets of his ancestors, brushed the dust from the journey off his clothes, and saw to the disposition of the saddlebags and luggage in the parlor. Wang Liu-erh helped him off with his outer garments, and saw him into a seat, while the maid provided him with a serving of tea.

Han Tao-kuo first told her about the events of his journey and then went on to say, "I ran into Brother Yen the Fourth along the way, who told me that the master has died; and just now, as I arrived at the city wall, I also ran into Chang An, the caretaker of the master's ancestral graveyard, who was propelling a pushcart loaded with wine and rice on his way to the graveyard. He told me that tomorrow is the day for the seventh weekly commemoration of his death. So the report turns out to be true. He seemed well enough when I left, so tell me, how did he happen to die?"

Wang Liu-erh said:

"Weather is characterized by unexpected storms;
Man is subject to unpredictable vicissitudes.
Who can be sure that nothing will happen to him?"

Han Tao-kuo then proceeded to open up the saddlebags, which contained clothing and other valuables that he had purchased while in Chiang-nan, and emptied the two pouches containing the

thousand taels of silver. One sealed packet at a time, he dumped them on the surface of the k'ang, and when he opened them, they were seen to contain nothing but glistening "snowflake" silver.

Turning to his wife, he said, "These are the thousand taels of silver that I realized by selling off part of the cargo on the road. In addition to which, there are two packets containing a hundred taels that I made for myself on the side. It's already late today, but I can deliver them to his place tomorrow morning."

He then went on to ask his wife, "After I had left, did he continue to patronize you or not?"

"While he was still alive," she said, "everything was all right. But are you really planning to deliver this silver to his place?"

"That's just what I want to discuss with you," Han Tao-kuo responded. "How would it be if we kept some of it for ourselves, and sent the other half to his place?"

"Phooey!" his wife exclaimed. "What a simpleton you are! It's time to stop being so foolish. Now that he's already dead, and no one from here is still over there, what further connection do we have with him? Rather than delivering half of the silver to his place and running the risk of their raising a ruckus over the whereabouts of the rest, it would be better to be:

Once ruthless, ruthless to the end,

and use this thousand taels of silver to hire mules for ourselves and abscond to our daughter's place in the Eastern Capital with it. There's no reason to worry that our kinsman's place in the grand preceptor's mansion will be unable to accommodate us."

"That would require us to abandon this house of ours," said Han Tao-kuo. "It won't be possible to dispose of it on such short notice. How about that?"

"What a feckless creature you are!" retorted his wife. "Why don't we get your younger brother Han the Second to move in, and leave him with some silver to look after the place? Then, if anyone from Hsi-men Ch'ing's household comes looking for you, he can tell them that our daughter in the Eastern Capital has sent for the two of us. They would hardly have the:

Seven heads and eight galls,

to come looking for us in the grand preceptor's mansion. And even if they did, we would have no reason to be afraid of them."

"But I have always been favorably treated by His Honor," said Han Tao-kuo. "To exhibit such a change of heart would constitute a violation of Heavenly principle."

"It has always been the case that:

To abide by Heavenly principle is

to face starvation,"

responded his wife. "Given the way he has taken advantage of me in the past, for us to make use of these few taels of his silver is hardly wrong. I remember how, when his body was lying in state in the coffin chamber, I prepared an offertory table, replete with the meat of the three sacrificial animals, and went with the best of intentions to burn paper money on his behalf. But his principal wife, that undutiful whore, refused to come out and greet me for what seemed like half a day, while she kept to her room insulting me egregiously, and putting me in a predicament in which I could neither leave, on the one hand, nor sit down, on the other. Later his third wife came out and offered to sit down with me, but I refused to stay and came home in my sedan chair. When I think of that situation, it seems only right that I should spend a few taels of his silver."

This single conversation had the effect of reducing Han Tao-kuo to silence. That evening the two of them settled on their plan. The next day, at the fifth watch, they summoned Han Tao-kuo's younger brother, Han the Second, arranged with him, thus and so, to look after their house, and provided him with ten or twenty taels of silver to cover his expenses.

This Trickster Han expressed himself to be:

Willing a thousand times if not ten thousand times,

saying, "Elder brother and sister-in-law, go your way. You can leave everything to me."

Han Tao-kuo decided to take his young servant Wang Han and the two maidservants with them to the Eastern Capital and proceeded to hire two large carts, onto which they loaded their

trunks and other valuables. After waiting until daybreak, they went out the West Gate of the city and headed for the Eastern Capital. Truly:

Breaking to pieces the jade cage,
the phoenix flies away;
Smashing apart the metal padlock,
the dragon breaks free.

We will say no more at this point about how Han Tao-kuo and his wife set out for the Eastern Capital, but return to the story of Wu Yüeh-niang.

The next day, she took her son, Hsi-men Hsiao-ko, along with Meng Yü-lou, P'an Chin-lien, Hsi-men Ta-chieh, the wet nurse Ju-i, and her son-in-law Ch'en Ching-chi, and set out for their ancestral graveyard to burn paper money on behalf of Hsi-men Ch'ing. While they were there, the caretaker Chang An told Yüeh-niang how he had run into Han Tao-kuo the day before.

On hearing this, Yüeh-niang remarked, "If he is back, why hasn't he reported in at our place? No doubt he will do so today."

After burning the paper money at his grave site, and sitting there for a short time, they headed back home, and she sent Ch'en Ching-chi to Han Tao-kuo's house to ask him where he had left the boat.

The first time he knocked at the gate there was no response, but the second time, Han the Second came out and said, "My niece in the Eastern Capital has summoned my elder brother and my sister-in-law to come visit her. I don't know where the boat is located."

When Ch'en Ching-chi reported this to Yüeh-niang, she was not able to let it go at that and sent Ch'en Ching-chi on a donkey to ride along the side of the canal and try to locate the boat. Three days later, he arrived at the dock in Lin-ch'ing and found Lai-pao on the boat.

Lai-pao asked, "Hasn't Han Tao-kuo arrived yet? He set out for home ahead of me with a thousand taels of silver."

"Who has seen anything of him?" responded Ch'en Ching-chi. "Chang An encountered him on his way into the city, and the next day, after leaving the graveyard, the First Lady sent me to ask after

him. It seems that the two of them have absconded to the Eastern Capital, taking their possessions and the silver with them. At present, Father is dead, and the seventh weekly commemoration of his death has been concluded, but the First Lady is unable to let it go at that and sent me out to look for the boat."

Han Tao-kuo Appropriates the Goods and Flees Far Away

As for Lai-pao, though:

From his mouth no word was uttered,
In his heart he thought to himself,

"That god-damned creature! It turns out he was deceiving me into the bargain. No wonder he sold off a thousand taels worth of goods along the way. He was up to his nefarious schemes. Truly:

Though our faces may be only inches apart,
Our hearts are separated by a thousand li."

At this juncture, Lai-pao, on learning that Hsi-men Ch'ing was already dead, decided to take the same course as Han Tao-kuo. He therefore proceeded to entice the young scamp Ch'en Ching-chi into drinking with him in the various entertainment places on the dock and enjoying himself with the courtesans there. Meanwhile, he surreptitiously removed eight hundred taels worth of merchandise from the boat and arranged to store it under seal in a local inn.

One day, after the customs duty had been paid and the boat had been allowed to proceed through the barrier to the port on the New Canal, the remainder of the cargo was transhipped and loaded into carts to be transported to Ch'ing-ho district, where it was duly unloaded into an anteroom on the eastern side of the courtyard. At that time, after Hsi-men Ch'ing's death, the silk floss store on Lion Street had been closed, and Kan Jun and Ts'ui Pen had sold off the remaining merchandise in the silk goods store across the street from the Hsi-men residence, turned the proceeds over to Yüeh-niang, and returned to their homes. The house there was also sold, and only the pawnshop and the pharmaceutical shop at the front of the Hsi-men residence remained open, under the management of Ch'en Ching-chi and Fu Ming.

Lai-pao's wife Hui-hsiang had a four-year-old son named Seng-pao, and Han Tao-kuo's wife Wang Liu-erh had a niece who was three years old. The two families had betrothed them to each other by exchanging cuttings from the lapels of their blouses[16] without Yüeh-niang knowing anything about it.

When Lai-pao had finished unloading the merchandise, he put the blame for the missing silver entirely on Han Tao-kuo, saying,

“He first sold off two thousand taels worth of goods and then set out ahead of me to take them home.”

Yüeh-niang repeatedly urged him to go to the Eastern Capital and question Han Tao-kuo about the whereabouts of the silver, but he adamantly refused, saying, “I can’t do something like that. Who could presume to force his way into the grand preceptor’s mansion, and:

Devote himself to stirring up trouble,

without running the risk of retaliation? You would do better to recite the Buddha’s name, rather than:

Inviting lice onto your own head to scratch.”

“But kinsman Chai Ch’ien is beholden to us for arranging his match with Han Tao-kuo’s daughter,” protested Yüeh-niang. “Surely he would be inclined to respond favorably to us.”

“His daughter is now the favorite in his household,” said Lai-pao, “and she is far more likely to side with her own parents than with us. We would do well to keep this matter to ourselves. If word of it should leak out, it would not redound to our credit. As for these few taels of silver, the best thing to do would be simply to write them off and forget about it.”

Yüeh-niang, consequently, urged him to get together with the potential purchasers and dispose of the remaining piece goods to them. When he did so, Yüeh-niang had Ch’en Ching-chi take charge of the scales and bargaining, but the buyers rejected the proposed prices, took their money, and left.

Lai-pao then said to Ch’en Ching-chi, “Son-in-law, you don’t yet understand the vicissitudes of trade, but I have considerable experience traveling on the rivers and lakes and understand how the markets work.

It is better to sell at a loss,

Than it is to forfeit the sale.

Now that these goods are here, we might as well settle for whatever price we can get for them. If you insist on:

Pulling your bow all the way taut,

You risk the loss of your customer,

and only show that you don't know how to conduct business. I'm not being pretentious, but you're still young, and:

Don't perceive the way things work.[17]

I'm not sticking my elbow into other people's business, but it seems to me that the best we can do is to sell off the goods and make an end of it."

Upon hearing this, Ch'en Ching-chi, in a fit of pique, simply decided to wash his hands of the matter. Lai-pao, accordingly, without waiting for instructions from Yüeh-niang, reached over and grabbed the abacus out of his hands, called back the customers, and sold off the remaining goods for something over two thousand taels of silver. He then handed the proceeds, one packet at a time, to Ch'en Ching-chi to turn over to Yüeh-niang and saw to the removal of the merchandise from the premises.

Yüeh-niang offered to reward him with twenty or thirty taels of silver for his household expenses, but he ostentatiously refused to accept it, saying, "You had better keep it for yourself ma'am. Now that your husband is dead, you are like stagnant water, without any source of livelihood. What reason is there to dispose of your property this way? Keep it for yourself. I really don't need it."

One night, when Lai-pao had been outside drinking himself into a stupor, he walked into Yüeh-niang's room, leaned on the bedrail of the k'ang, and addressed her, saying, "Ma'am, you have lost your husband while still in the springtime of your youth and are left alone with no one to care for but your infant son. Do you not feel lonely?"

Yüeh-niang said not a word in response to this overture.

One day, a letter arrived from Majordomo Chai Ch'ien in the Eastern Capital, indicating that he had learned of Hsi-men Ch'ing's death. He also said that Han Tao-kuo had informed him that there were four attractive young women left in the household who were adept at playing musical instruments and singing, and he offered to purchase them for whatever price might be asked so they could be transported to the Eastern Capital to wait upon the grand preceptor's elderly wife.

This letter reduced Yüeh-niang to a state of panic, and she summoned Lai-pao to consult with him about whether he thought it would be better to comply with this request or not.

When Lai-pao came into her room, he did not address her with appropriate respect but said, “You are only a woman, and don’t understand how things stand. To fail to comply with this request would be to invite disaster. This is all due to the heedlessness of your dead husband, who was given to showing off his munificence. Whenever he invited people over for a drink he would call out the household musicians to entertain them, a fact that could not but become widely known. It is hardly surprising that Han Tao-kuo’s daughter, in the course of waiting upon the elderly wife of the grand preceptor in her mansion, should mention it to her. The situation is just as I said it was the other day. And now, sure enough, this problem has come up. If you don’t agree to his request, he’ll have the prefectural or district yamen send people to demand them by name. By that time it will be too late for you to do anything but hand them over to him with both hands. The best thing to do at present, without having to surrender all four of them, is to compromise by sending off two of them, as a means of saving your face.”

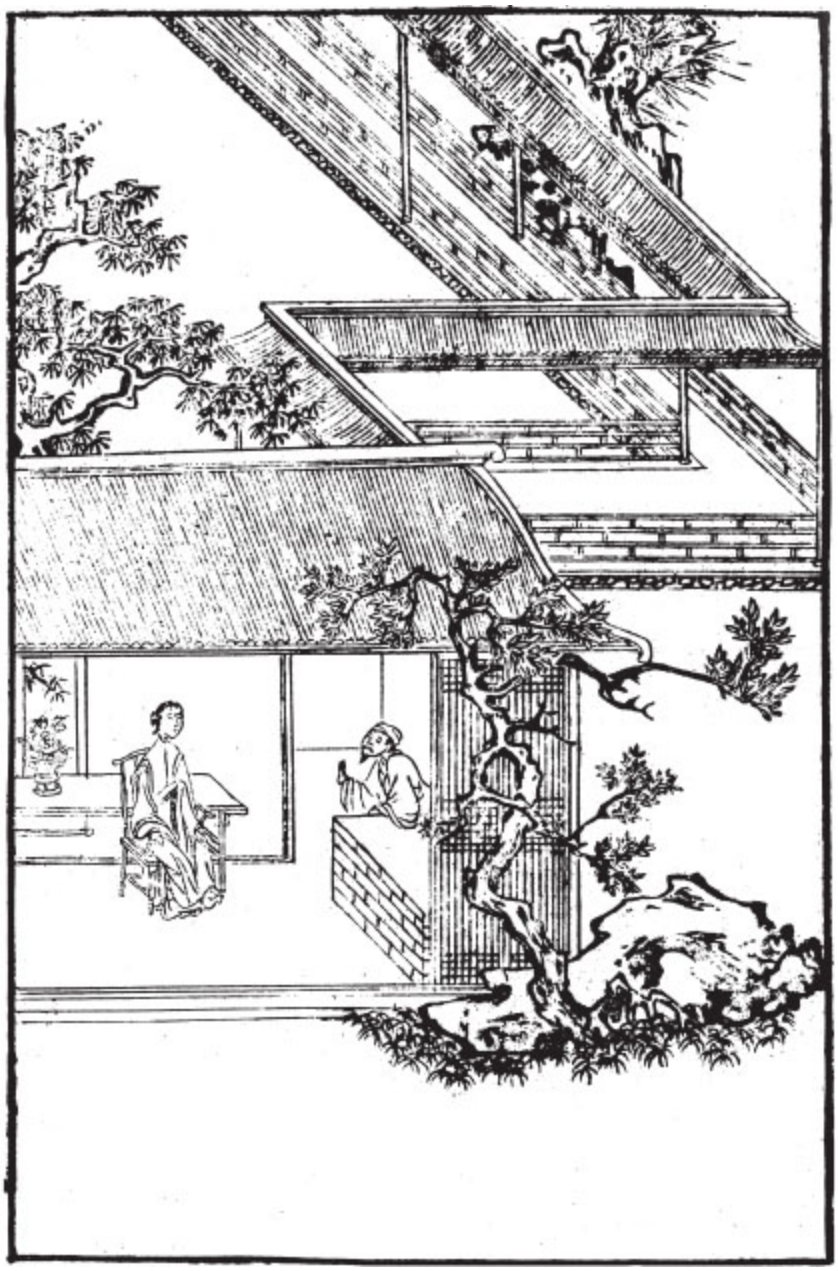
Yüeh-niang pondered this suggestion for some time and decided that Lan-hsiang from Meng Yü-lou’s quarters and Ch’un-mei from P’an Chin-lien’s quarters could not be spared, and that Hsiu-ch’un, who was looking after Hsiao-ko, also could not be dispensed with. But when she asked Yü-hsiao and Ying-ch’un from her own quarters, they expressed a willingness to go. Consequently, she had Lai-pao hire a pair of vehicles to accommodate the two maidservants and accompany them to the grand preceptor’s mansion in the Eastern Capital. What she could not have anticipated was that the rascal Lai-pao would seize the opportunity to rape the two girls en route.

One day, when they arrived in the Eastern Capital and met with Han Tao-kuo and his wife, Lai-pao filled them in on everything that had happened first and last.

Han Tao-kuo thanked Lai-pao, saying, “If my kinsman had not looked after our interests by dissuading them from pursuing us, even

though we have nothing to fear, they might well have sent someone to the Eastern Capital to seek us out."

When Chai Ch'ien saw that the two girls, Ying-ch'un and Yü-hsiao, were both attractive young women, one of whom was adept at playing the psaltery, and the other at playing the samisen, and that they were only sixteen or seventeen years old, he had them move into the mansion in order to wait on the grand preceptor's elderly wife and agreed to pay for them with two ingots of silver worth fifty taels apiece. Lai-pao pocketed one of these ingots for himself and turned only one of them over to Yüeh-niang when he arrived home.



Lai-pao Cheats His Master and Ignores His Benevolence

He also endeavored to intimidate Yüeh-niang, saying, “If I had not agreed to accompany them, not even this ingot of silver would have been forthcoming. You don’t have any idea of what wealth and distinction Han Tao-kuo and his wife are enjoying in the grand preceptor’s mansion. They are housed in a dwelling of their own where they have:

Slaves and maidservants at their beck and call, and

Are always waited on by five or three servants.

Majordomo Chai Ch'ien addresses Han Tao-kuo as Your Honor, and their daughter, Han Ai-chieh, goes into the mansion every day to wait on the grand preceptor's elderly wife:

Not straying by so much as an inch from her side.[18]
Whatever she asks for, she receives tenfold;
She is free to eat anything that she chooses,
And dress in whatever outfits she may prefer.[19]

At present, she has also learned how to write characters and do arithmetic, demonstrating that:

Good fortune serves to stimulate the intelligence.

She has grown up to be:

Large and tall in stature,[20]
With an alluring demeanor.

When she came out to see me the other day, she was adorned as resplendently as:

A tree of jade in a forest of alabaster.

She is as clever as can be and insisted on addressing me as Uncle Pao. Now that these two household musicians of ours are there, they will be dependent on her for their needles and thread."

When he had finished speaking, Yüeh-niang felt as though:

Her gratitude knew no bounds,

and provided wine and delicacies for his consumption. She also offered him some silver, but he refused it as before, and she ended up rewarding him with a bolt of satin fabric for his wife, Hui-hsiang, to make a dress out of. But no more of this.

One day, Lai-pao, together with his wife's younger brother, Liu Ts'ang, went to the dock at Lin-ch'ing and sold off the piece goods that he had stored there in the inn for the sum of eight hundred taels of silver. With these proceeds he secretly bought a house for himself, some distance from the Hsi-men home, to the right side of Liu Ts'ang's residence, where he opened a general store and also used the premises to convene conclaves and tea gatherings every day. His wife Hui-hsiang, whenever she felt so inclined, took to

asking Yüeh-niang for time off in order to visit her mother's family and would then go to their new house, where she would change her head ornaments and clothing, put on a pearl headband, and thus:

Studded with gold and decked with silver,

proceed to the home of Wang Liu-erh's sister-in-law, Sow Wang, to discuss the marriage alliance between the children in their families and exchange favors. After going to see Sow Wang's daughter, she would ride back to their new home in a sedan chair, change back into her everyday clothes, and return to the Hsi-men residence, without Yüeh-niang's knowing anything about it.

The rascal Lai-pao would often get himself drunk and then go right into Yüeh-niang's room, where he would engage her in:

Suggestive and flirtatious conversation.

This happened at least two or three times. If Yüeh-niang had not been the virtuous and honorable person that she was, she might well have succumbed to temptation and allowed herself to be seduced by his overtures.

Some of the household servants and gardeners also mentioned in Yüeh-niang's presence the fact that Lai-pao's wife, Hui-hsiang, had been seen to venture abroad in order to arrange the betrothal of her son, Seng-pao, to Sow Wang's daughter, Wang Liu-erh's niece, and had been:

Studded with gold and decked with silver,

While attended by three or five servants,

for the occasion. P'an Chin-lien also reported this to Yüeh-niang a number of times, but Yüeh-niang did not believe it. When Hui-hsiang heard about this, she proceeded to kick up a storm in the kitchen:

Cursing the high and the low alike.

Lai-pao, thereupon:

Puffing himself up and playing the fool,

resorted to boasting about himself to the other servants, saying, "The rest of you can stay at home and engage in your bedtime gossip if you like. But it was I who took the trouble to brave the

waters and bring all this silver and merchandise safely home. Had it not been for me, Han Tao-kuo, that:

Old ox with his rapacious snout,

would have made off to the Eastern Capital with the whole bundle.

With no more than a squeak,

it might well have:

Sunk softly into the water.

But so far, I have not received so much as a word of gratitude and have even been falsely accused of purloining the master's money. Truly:

He who donates his flesh is not acknowledged,

He who furnishes incense is not acknowledged.

It has always been the case that:

To defer when you differ,

Is to give up the dipper."

His wife, Hui-hsiang, continued the diatribe, saying, "That lousy backbiting whore! She may claim that the two of us have purloined a large sum of money, and that I've been running around:

While attended by three or five servants,

attempting to arrange the betrothal of our son. The fact is that I merely went out to borrow some clothes and a few hair ornaments from my elder sister, but she alleges that I used money purloined from the master to buy them. She's just trying to get rid of the two of us, but it doesn't matter. Even if we are forced to leave:

Heaven will hardly prohibit a starving

crow from eating grass.

I'm going to rinse my eyes, the better to keep track of the lot of you whorish slaves, incarcerated as you are in the Hsi-men Ch'ing household."

When Yüeh-niang saw the way in which she was:

Cursing the high and the low alike,

seeking pretexts for quarreling with people, and threatening to hang herself, as well as the way in which her husband had, at least two or three times, approached her indecorously when no one else was

about, she became so angry she scarcely knew what to do with herself and felt compelled to expel the two of them from the household. Consequently, Lai-pao, as cool as you please, proceeded to open up a piece goods store together with his brother-in-law and offer a variety of fine fabrics for sale, convening conclaves and forging connections on a daily basis. But no more of this. Truly:

When prestige is lost, slaves abuse their master,
When the times are bad, ghosts manipulate people.[21]

There is a poem that testifies to this:

I would implore the people of this world,[22]
Never to conduct yourselves dishonorably.
To act dishonorably is to deceive Heaven,
Don't assume that Heaven will not see it.[23]
Heaven is situated right above your head,
It sees precisely and cannot be deceived.

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 82

P’AN CHIN-LIEN MAKES AN ASSIGNATION ON A MOONLIT NIGHT; CH’EN CHING-CHI ENJOYS TWO BEAUTIES IN A PAINTED BOWER

To the tune “Partridge Sky”

She remembers that time in the studio
  when they had just met;
The clouds and rain they enjoyed together
  were known to only a few.
When evening came, the phoenix and his mate
  alighted on adjacent pillows;
Left untrimmed, the silver lamp
  shed only a half light.

Thinking of the past,
Her fragrant soul deluded;
Tonight she is all too happy to enjoy
  the pleasures of connubial bliss.
Tumbled and tossed like male and female phoenixes,
  their pleasure knows no bounds.
From this time on, surely, the pair of them
  will never be separated.[1]

THE STORY GOES that ever since P’an Chin-lien and Ch’en Ching-chi had made out in his antechamber while Hsi-men Ch’ing was lying in state nearby, the two of them, on a daily basis, still savoring the sweet taste of their encounter:

Felt the chill of love by day,
And the heat of ardor at dusk.

Either:

Leaning on shoulders and engaging in badinage,

or:

Sitting together and delighting in flirtation,

they pestered each other incessantly and carried on without any restraint whatever. If there were other people about so they could not communicate verbally, they would write their thoughts on strips of paper and drop them on the floor for each other to pick up.

When you have a message, transmit it to me;
If I have a message, I'll impart it to you.

One day, during the fourth month, P'an Chin-lien took out a handkerchief shot with silver thread that she customarily held in her sleeve and wrapped it around a jade-colored gauze drawn-work sachet in which she had placed benzoin, lysimachia, rose petals, and a lock of her hair, as well as some pine and cypress cones, and on the two sides of which she had stitched an inscription of eight characters that read:

The pine and the cypress are evergreen,[2]
Her human countenance is like a flower.

When she had finished preparing this keepsake, she intended to give it to Ch'en Ching-chi, but he did not happen to be in the anteroom where he lived just then, so she dropped it inside through the window. Later on, when Ch'en Ching-chi opened the door and went in, he saw the bulging sealed packet and opened it to find the handkerchief and the sachet, as well as a piece of paper on which there was inscribed a lyric to the tune "Mistletoe," which read as follows:

I'm making you a gift of this silver-threaded
handkerchief and this sachet.
In so doing, I have also cut off a lock of
my black tresses for you.
I hope you will carry these pine and cypress
cones with you at all times.
As my tears drip, I am putting in writing
my loving thoughts for you.
Late this evening, when the lantern light shines
on my lonely shadow,

Don’t let me down as I wait for you under the
rose-leaved raspberry trellis.

When Ch’en Ching-chi saw that the lyric was proposing a secret assignation under the rose-leaved raspberry trellis, he immediately sealed up a gold-flecked fan of speckled bamboo,[3] on which he had also written a lyric in reply to hers, tucked it into his sleeve, and headed into the garden. Who could have anticipated that Yüeh-niang happened to be visiting in Chin-lien’s quarters at the time.

No sooner did Ch’en Ching-chi, who was quite unaware of the situation, enter the postern gate than he called out, “Is my beloved at home, or not?”

Chin-lien recognized the sound of his voice and, fearing lest Yüeh-niang might also have heard it, and the cat be let out of the bag, hastily strode out, lifting the portiere aside, and seeing that it was he, waved him away with her hand, saying, “I wondered who it was, and it turns out to be our son-in-law, looking for his wife, Hsi-men Ta-chieh. She was here a little while ago, but she has gone into the garden with the others to pick flowers.”

When Ch’en Ching-chi realized that Yüeh-niang was there, he surreptitiously handed his package to her to put in her sleeve and went away.

Yüeh-niang asked, “What did our son-in-law come here for?”

To which Chin-lien replied, “He came looking for his wife, and I told him that she had gone into the garden.”

She thereby managed to pull the wool over Yüeh-niang’s eyes. Not long after this, Yüeh-niang got up and went back to the rear compound.

When Chin-lien pulled the package out of her sleeve and opened it, she saw that it contained a fan made of speckled bamboo and white gauze, on which was depicted a scene of green cattails beside a flowing stream, and that it was inscribed with a lyric to the tune “The Water Nymphs” that read as follows:

The speckled bamboo and white gauze create
a free and easy feeling;
The green cattails are skillfully depicted.

The gold sequins and silver threads
  are truly enchanting,
Making it fit only for an enchanting person.
To fend off the heat of summer it will
  create a gentle breeze;
But when people are about, it should ever
  be kept in your sleeve.
When no one else is there, you can idly
  wave it to and fro;
But don't ever let it fall into the hands
  of any vulgar person.

Once the woman had perused this lyric, that evening, when the moon began to rise, she provided wine for her maidservants Ch'un-mei and Ch'iu-chü to drink and shut them into the side room with the k'ang to spend the night. She then saw to it that in her own room:

The green gauze window was half open,
While crimson candles blazed on high.

After preparing the bedding and pillows, she proceeded to:

Light incense and wash her private parts,

after which, she went outside to stand by herself under the banksia rose arbor and wait for Ch'en Ching-chi to appear for their evening assignation.

To resume our story, that night Yüeh-niang had invited Hsi-men Ta-chieh to go back to the rear compound in order to listen to Nun Wang recite a precious scroll, so the only other person in the room was the maidservant Yüan-hsiao.

Ch'en Ching-chi confidentially offered her a handkerchief and enjoined her to look after the place, saying, "I am going to the quarters of the Fifth Lady, who has asked me to play a board game with her. If your mistress should come in while I am gone, come and get me immediately."

Yüan-hsiao assented to this, thus enabling Ch'en Ching-chi to venture into the garden, where:

The moonglow was filtered by the flowers,[4]
Producing contrasting lights and shadows.

When he arrived under the rose-leaved raspberry trellis, gazing into the distance, he caught sight of the woman, who had:

Removed her headdress, and

Half-coiled her raven locks.

Above, she wore a blouse of pale lavender silk; below, she wore a skirt decorated with turquoise figures; and her feet were adorned with wave-tripping silk stockings, as she approached him from under the banksia rose arbor. Ch'en Ching-chi suddenly jumped out from his position under the rose-leaved raspberry trellis and embraced the woman with both arms, which gave her quite a start.

"Phooey!" the woman exclaimed. "You little short-life! You gave me quite a start by suddenly jumping out that way. Luckily, it may be all right for you to embrace me; but would you have the nerve to embrace anyone else that way?"

Ch'en Ching-chi, who was half inebriated, laughed and said, "Of course, I knew it was you. But even if I had embraced Hung-niang by mistake,[5] what difference would it make?"

The two of them, thereupon:

Hugging and embracing each other,

held hands as they went into her room, which was ablaze with lamps and candles and contained a table laden with wine and appetizers. After seeing that the postern gate was securely locked, they:

Sat down shoulder to shoulder,

and fell to drinking together.

The woman then asked, "When you came out, did Hsi-men Ta-chieh know anything about it?"

"She is back in the rear compound listening to the recitation of a precious scroll," explained Ch'en Ching-chi. "I arranged for Yüan-hsiao to come get me if anything should come up, and I told her I would be here playing a board game with you."

The two of them indulged in amusing themselves and drinking together for some time. As the saying goes:

Romantic affairs are consummated over tea, and

Wine is the go-between of lust.

Before they knew it, they:

Felt the effects of the Bamboo Leaf wine, and
Peach blossoms bloomed upon their cheeks.
As one set about kissing with his lips,
The other rubbed her cheek against his.

After snuffing out the lamps, they:

Got into bed and engaged with each other.

The woman embraced Ch'en Ching-chi, and Ch'en Ching-chi fondled the woman, upon which she sang a song to the tune "The Sixth Lady from West of the River":

Upon coming in the door, he begins to
cuddle me on his lap,
And I respond by turning down
the brocaded coverlet.
My handsome lover makes love to me
in the strangest ways.
Ch'a!
He lifts my legs on high,
Legs on high.
And knocks the fret over my raven locks
completely awry.[6]

Ch'en Ching-chi responded by singing a song to the same tune:

The two of us feel an affinity that
binds us together.
Don't abandon me so that I will have
to sleep by myself.
We have sworn a thousand times to be as
faithful as the hills and seas.
Ch'a!
If we are inconstant, Heaven will observe it,
Heaven will observe it.
You're in the springtime of your life,
and I'm a youth.[7]

The two of them had barely finished their game of clouds and rain when they heard Yüan-hsiao calling to them from outside the

gate, “Hsi-men Ta-chieh has come back to her quarters.”

This threw Ch’en Ching-chi into such consternation that he hastily pulled on his clothes and went out the door. Truly:

Though distracted bees and wanton butterflies
are sometimes to be seen;
Once they fly into the pear blossoms
they disappear from view.

It so happens that of the three rooms on the upper floor of Chin-lien’s quarters, the middle room was dedicated to the worship of Buddhist images, while the rooms to either side were used for the storage of pharmaceutical supplies and spices. From this time on, the two of them were inseparable.

Passion pervaded their breasts;
Their mutual love was like glue.

Not a day passed without their getting together.

One day turned out to be one of those occasions on which:

Something was destined to happen.

That morning, P’an Chin-lien, after performing her toilet and getting dressed, went upstairs to burn incense before the image of the Bodhisattva Kuan-yin. Unexpectedly, Ch’en Ching-chi happened to come upstairs at the same time, with keys in hand, to open the storerooms and get some pharmaceutical supplies and spices. When the two of them ran into each other, the woman desisted from the burning of incense, and, seeing that there was no one else about, the two of them embraced and fell to kissing and sucking each other’s tongues.

One of them said, “You’re my darling, Fifth Lady.”

The other exclaimed, “You’re the love of my life.”

She then went on to say, “Since there is no one else about, we might as well get down to business right here.”

So saying, she proceeded to strip off her clothing, lay down on a broad bench, and let:

Her pair of wild ducks fly to his shoulders.
As the root of his organ half penetrated her,

They felt inseparably attached to each other.

There is a song that puns on the names of drugs to the tune “The Water Nymphs” that testifies to this:

> Angelica, pinellia, and arnebia roots enhance
> the pleasures of intercourse;
> Finding him as tasty as betel nuts, she engages
> in incest with her son-in-law.
> His dangling member, sunk in her vagina, is as
> potent as henbane or castor bean.
> As his clove-shaped spike massages the two
> sides of her receptacle,
> She feels benumbed as though with cannabis,
> and swoons completely away.
> As her silvery vaginal secretions pour out,
> like a gush of liquid mercury,
> With the shrill stridulation of a red cicada,
> she expresses the excitement,
> She feels in her two labia, as rubicund
> as mandarin orange peels.[8]

As always:

Without coincidences there would be no stories.

While the two of them were just in the thick of things, Ch’un-mei unexpectedly came upstairs with a box in hand to get some tea leaves. When she came into view, they were taken by surprise and became so flustered they hardly knew what to do with themselves. Ch’un-mei, not wishing to embarrass them, hastily turned around and started down the stairs. Ch’en Ching-chi was thrown into such consternation that he could hardly get into his underwear, while Chin-lien was putting on her skirt.

The woman then called after Ch’un-mei, saying, “My good sister, come back upstairs. I have something to say to you.”

Ch’un-mei, thereupon, reascended the stairs.

“My good sister,” Chin-lien said to her, “our son-in-law is not an outsider. Let me explain the situation to you. As for the two of us:

Our feelings and thoughts are one,
We can never agree to be separated.

But, whatever you do, you must not reveal this to anyone, but keep it to yourself."

"Mother," responded Ch'un-mei, "how can you say such a thing? Having served you for all these years, how could I be unaware of your feelings, or reveal them to anyone else?"

"If you are actually willing to cover up for us," the woman said, "while our son-in-law is still here, you will have to come over and go to bed with him before I'll believe you. If you should refuse, it will show that you have no regard for us."

Ch'un-mei was so embarrassed by this proposal that her face turned alternately red and white, but she felt compelled to agree. Unfastening her beige skirt and loosening her pant strings, she lay down faceup on the bench and let the young scamp have his way with her. Can such things be? Truly:

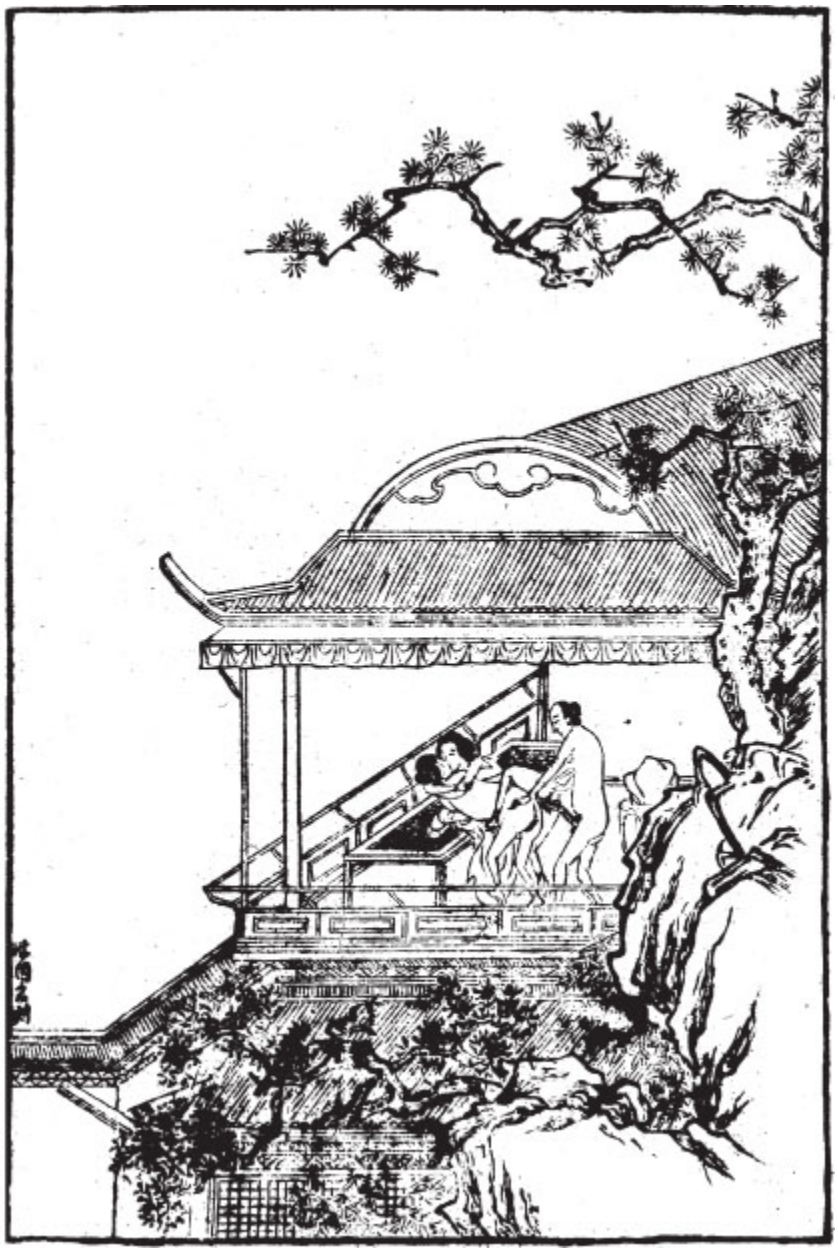
Both of these two iridescent pearls
  are without price;
Yet one lover gets to drill his way
  into each of them.

There is a song to the tune "Red Embroidered Slippers" that testifies to this:

Guilefully admitting her intimacy
  with her son-in-law,
She lets him engage in intercourse
  with his mother-in-law.
The affectation of human feelings
  entails devilish deceit.
Feigning to heed the ritual proper
  to brothers and sisters,
They secretly engage in the doings
  of swallows and orioles.
The two of them can only serve as
  blatant examples of this.[9]

On this occasion, as soon as Ch'en Ching-chi had finished his performance, Ch'un-mei collected the tea leaves and departed. From this time on, P'an Chin-lien and Ch'un-mei forged an alliance with each other and arranged secret assignations with the young scamp

on more than one occasion, while keeping Ch'iu-chü in the dark. The woman listened to whatever Ch'un-mei had to say and presented her with some of her favorite articles of clothing and jewelry in order to secure her loyalty.



Ch'en Ching-chi Enjoys One Beauty and Makes Out with Two

On the first day of the sixth month, Chin-lien's mother, Old Mrs. P'an, died of sickness and old age. When someone came to report

this, Wu Yüeh-niang purchased an offertory table, replete with the meat of the three sacrificial animals and paper money for the use of the dead and sent Chin-lien to go outside the city gate with them, riding in a sedan chair, to participate in the obsequies and present the sacrificial offerings.

The day after she returned, which was the third day of the sixth month, Chin-lien got up early and went to Yüeh-niang's room, where she spent what seemed like half a day telling her about it. After taking her leave, as she skirted the wall of the courtyard in which the large reception hall was located, upon feeling an urgent need to urinate, she hitched up her skirt and squatted down to relieve herself.

It so happens that after the death of Hsi-men Ch'ing there were few visitors any longer, so the ceremonial gate behind the large reception hall was normally kept closed. Ch'en Ching-chi, who resided in the anteroom on the east side of the courtyard, had just gotten up, when he suddenly heard the rustling noise made by someone urinating under the pomegranate tree on the other side of the wall.

Upon peeking surreptitiously out the window and realizing, to his surprise, who it was, he exclaimed, "Who is it that is uncouth enough to relieve herself here? You'd better hitch up your clothes or you'll get your skirt wet."

The woman promptly fastened up her skirt, moved over beside the window, and remarked, "So you're still at home and haven't even gotten up yet, have you? You're certainly taking it easy. Is Hsi-men Ta-chieh here too?"

"She's still in the rear compound," said Ch'en Ching-chi. "We didn't get to sleep until the third watch last night. The First Lady dragged us back there to listen to a recitation of the *Hung-lo pao-chüan*, or *The Precious Scroll on the Red Silk Curtain*,[10] and I had to sit up listening to it so late that I very nearly:

Came down with a crick in the back.

It was all I could do to crawl out of bed this morning."

“You inveterate louse!” Chin-lien responded. “Don’t try to fool me with those lies of yours. Since when did you go back to the master suite to listen to the recitation of a precious scroll while I was away from home yesterday? The maidservants tell me that you went to eat in Meng Yü-lou’s quarters yesterday.”

“Luckily Hsi-men Ta-chieh can bear witness on my behalf,” said Ch’en Ching-chi. “We were both there in the master suite. Since when did I venture into anyone else’s quarters?”

As they bandied words with each other, the young scamp stood on the k’ang, manipulated his organ until it rose up as hard and straight as a stick, and stuck it out through the window.

When the woman saw what he was up to, she laughed heartily and affected to take him to task, saying, “You crazy louse of an incorrigible short-life! By suddenly letting your old fellow out that way, you’ve given me quite a start. You’d better pull it back inside at once, before I’m tempted, for better or for worse, to jab it with a needle and give you the shock of pain that you deserve.”

“Venerable lady,” Ching-chi responded with a laugh, “if you don’t like the looks of it, you might as well stick it into a safe place, which would also be doing me a favor.”

The woman continued to rail at him, saying:

“You’re such a practiced old hand,
aren’t you, you crazy jailbird!”

So saying, she groped out a miniature brass mirror that she carried at her waist, set it on the windowsill, and pretended to look into the mirror in order to redo her makeup, while actually engulfing his organ with her ruby lips and sucking away at it. She continued to suck at it until the young man felt that:

The tip of his magic rhinoceros horn[11]
  was being anointed;
While his heart melted with a panoply
  of lustful feelings.

Truly:

Past mistress of the intimate arts,
  she caters to her lover’s whim;

How quick she is, and diligent,
to “play the purple flute.”

It so happens that the woman resorted to this subterfuge so that if anyone caught sight of her, they would think that she was looking into the mirror while redoing her makeup and would not realize what she was really up to.

Her depravity was manifest,
Completely devoid of shame.

Just as she was engaged in sucking away for all she was worth, the sound of someone’s footsteps was heard, and the woman promptly put the mirror away and stepped to one side, while Ch’en Ching-chi withdrew his organ.

It turned out to be the servant Lai-an, who walked over and said, “Manager Fu Ming out front is inviting you to go join him for lunch.”

“Tell him to go ahead and eat,” said Ch’en Ching-chi. “I’ll come as soon as I’ve finished combing my hair.”

As soon as Lai-an had left the scene, the woman whispered to Ch’en Ching-chi, saying, “Don’t go out anywhere tonight, but stay in your quarters and wait till I send Ch’un-mei after you. There’s something I want to say to you.”

Ch’en Ching-chi replied:

“I respectfully accept the invitation.”

When she had finished speaking, the woman returned to her quarters.

When Ch’en Ching-chi had finished his morning ablutions, he went out to the shop to take care of business, as usual. But no more of this.

It was not too long after this that the daylight began to fade. That night:

The moon was dark, the stars barely visible,

and the weather was extremely hot. The woman told Ch’un-mei to heat water so she could bathe in her room and trim her toenails, after which she should prepare her bedding, drive away the

mosquitoes, let down the gauze mosquito netting, and light some incense in a little burner.

"Mother," said Ch'un-mei, "you may not be aware of it, but today marks the beginning of the three ten-day periods of the hot season. Wouldn't you like to have some impatiens blossoms with which to dye your fingernails? I can go find some for you."

"Go ahead and look for some then," the woman said.

"The only place there are any," said Ch'un-mei, "is in the large courtyard. I'll go pick a few for you. You should tell Ch'iu-chü to get out the mortar and pestle and pulverize some garlic cloves for the purpose."[12]

The woman proceeded to:

Whisper into her ear in a low voice,

as she instructed Ch'un-mei, saying, "You must go by the anteroom where he lives and invite him to come visit me tonight. I have something to say to him."

When Ch'un-mei departed on her errand, the woman remained in her room where, by the time she had finished bathing her fragrant flesh and trimming her toenails, some time had passed. Ch'un-mei finally showed up with several impatiens blossoms, and Ch'iu-chü was put to work pulverizing them with the garlic cloves until it was nearly midnight. The woman also gave her several goblets of wine to drink and then sent her off to sleep in the kitchen. When the woman had dyed the nails of her ten slender fingers under the lamplight, she told Ch'un-mei to take a wide bench out into the courtyard and supply it with a cool bamboo bed mat along with a pillow and bedding, so she could cool herself off.

By this time, the night watches were nearly over. Behold:

Within red gates there is no sound;
The asterism "Jade Rope" hangs low.[13]
The stars of the Herd Boy and the Weaving Maid,
Are isolated on the two banks of the milky way.

Suddenly, one becomes aware of:

A whiff of floral fragrance, and
The glow of a few fireflies.

The woman, while:

Wielding a silken fan in her hand,

was:

Lying on her pillow as she waited.

Ch'un-mei had left the postern gate closed but unlocked. Truly:

> Waiting by moonlight in the western chamber,
> Welcoming the breeze, the door is half ajar.
> As the flower shadows move outside the wall,
> She anticipates the appearance of her lover.[14]

It so happens that Ch'en Ching-chi had agreed in advance that he would shake the branches of the woody hibiscus tree as a signal of his arrival, so when the woman saw the wavering of the flowery branches, she knew that he had come. When she had signaled her presence in the courtyard with a cough, he pushed open the gate and came in.

The two of them:

Sat down shoulder to shoulder,

and the woman asked, "Who was in your quarters when you left?"

"Hsi-men Ta-chieh has not come out from the rear compound today," Ch'en Ching-chi replied. "I have already arranged for Yüan-hsiao to keep watch in our quarters and come to get me if anything should happen."

He then went on to ask, "Has Ch'iu-chü gone to sleep yet?"

"She is already fast asleep," the woman replied.

When they had finished speaking:

Hugging and embracing each other,

the two of them proceeded to:

Strip their bodies completely naked,[15] and

Engage each other on pillow and mat;

Unable to overcome their excitement.

Behold, to the tune "Song of the South":

> In lascivious excitement the two are united.
> Embracing each other's fragrant shoulders,

they rub their cheeks together.
With his hand he fondles her fragrant breasts,
as soft as cotton.
How truly amazing it is!
Lifting up her feet, she takes off
her embroidered slippers,
And snuggles her jade body into her lover's bosom.
As she sticks out her clove-shaped tongue,[16]
he opens his mouth.
When the tossing and tumbling mating phoenixes
finish with the clouds and rain,
She enjoins her talented lover,
"Tomorrow, whatever you do, try to
come a little earlier."[17]

When they had finished their game of clouds and rain, the woman got out five taels worth of loose silver and gave it to Ch'en Ching-chi, saying, "My mother, Old Mrs. P'an from outside the city gate, has died. A coffin was provided for her by your father-in-law while he was still alive. The First Lady sent me to take part in the third-day encoffining ceremony and burn paper money on her behalf. Tomorrow is the date for her burial ceremony, but the First Lady won't let me go, on the grounds that while we are still in mourning for Father it is not right for us to appear at public gatherings. I'm giving these five taels of silver to you in the hope that early tomorrow morning you will agree to go outside the city gate and help with the funeral arrangements for my mother, Old Mrs. P'an, reward her coffin bearers, and see that she is properly buried. If you consent to do so, it will be just as though I were doing it myself."

Ch'en Ching-chi accepted the silver with one hand and said, "That's no problem. If you assign such a task to me:

Once one has acceded to someone's request,
It is imperative to see the job through to the end.

I'll go out the gate as early as possible tomorrow morning, and when my mission is accomplished I'll come back and report to you."

When he had finished speaking, fearing that Hsi-men Ta-chieh might come home during his absence, he promptly returned to the

antechamber in which they lived. Of the events of that evening there is nothing more to relate.

The next day, he returned from his mission around lunchtime and found that Chin-lien had just gotten up and was still in her room combing her hair. Ch'en Ching-chi came inside to report to her and gave her two sprigs of jasmine blossoms that he had plucked on the grounds of the Chao-hua ssu, or Temple of Glorious Transformation, outside the gate for her to wear.

"Has the coffin been duly buried?" the woman asked.

"How could I have failed to see that the venerable lady's:

Yellow gold is stored in the coffer?"

replied Ch'en Ching-chi. "Before coming home to report to you, I still had two taels and six or seven mace of silver in hand, which I gave to your adopted sister to take care of her daily expenses. She asked me to extend her greetings to you with:

A thousand thanks and ten thousand
expressions of gratitude."

When the woman learned that her mother had been buried in her grave, she shed a few tears and then instructed Ch'un-mei, saying, "Put the jasmine blossoms in a bowl of water, and bring some tea for our brother-in-law to drink."

Before long, two boxes of steamed-shortcake pastries and four saucers of appetizers were brought out. When Ch'en Ching-chi had enjoyed these refreshments, he went back out to the front compound. From that time on, the woman and the young scamp:

Became closer by the day.[18]

One morning, during the seventh month, the woman said to him, "Don't go out anywhere today, but stay in your quarters, so I can come to you there and we can have some fun together."

Ch'en Ching-chi assented to this. Unexpectedly, however, he was invited by Ts'ui Pen and a number of his friends to join them in an all-day excursion outside the city walls. When he came home, he was quite drunk, and no sooner did he collapse onto his bed than he fell fast asleep and became oblivious to:

Heaven above and earth below.

At dusk, Chin-lien suddenly appeared in his quarters and saw that he was stretched out asleep on the bed. Forgoing any attempt at a greeting, she tried unsuccessfully to shake him awake and realized that he must have been out drinking somewhere. Who could have anticipated that:

Strange as it may seem,

when the woman groped into his sleeve, she hooked out a gold-plated hairpin in the shape of a lotus petal with two rows of characters engraved on it that said:

The horse with the golden bridle neighs
amidst the fragrant verdure;
The visitor to the jade tower is drunk
at apricot blossom time.

When she held it up to the light to examine it, she realized that it belonged to Meng Yü-lou and thought to herself, “How did this happen to end up in his sleeve? He must have been engaged in hanky-panky with Meng Yü-lou. Otherwise, how could her hairpin have ended up in his sleeve? No wonder that short-life has treated me at times as though he were:

Bereft of thought or feeling.

If I don’t leave a few words for him, he won’t even know that I’ve been here. I’ll inscribe a quatrain on the wall as a message to him and interrogate him about it the next time I see him.”

Thereupon, she took up a brush and wrote out a quatrain on the wall that read:

On her solitary excursion to his studio, she
is unable to awaken him;
Which means the Goddess has descended from
Witch’s Mountain in vain.
It would appear that King Hsiang of Ch’u has
become devoid of feelings;[19]
To so betray their morning after morning and
evening after evening love.

After inscribing her composition, the woman returned to her quarters.

To resume our story, when Ch'en Ching-chi had slept for some time, the effects of the wine wore off, and he woke up.

As he got up and lit a lamp, he suddenly recalled, "The woman was going to come meet me here for a tryst, but I have let her down by getting drunk."

On turning around, he caught sight of the four lines of poetry on the wall and noticed that the ink with which they were written was still wet. Upon reading the poem, he realized that the woman had come as promised but had been obliged to return empty-handed; and that he had allowed the gift of a romantic assignation to slip through his fingers. The thought of this filled him with no end of remorse.

"The night watches are just beginning by now," he thought to himself. "Moreover, Hsi-men Ta-chieh and Yüan-hsiao are still in the rear compound and haven't come out yet. If I go over to her place, the postern gate is likely to be locked."

He headed there and shook the branches of the woody hibiscus tree to signal his arrival but heard no response from within. By mounting onto the T'ai-hu rockery, he succeeded in climbing over the whitewashed wall.

The woman, upon finding her lover to be drunk and fast asleep, had returned to her quarters in a fit of high dudgeon, feeling deeply depressed, and gone to sleep herself, after sprawling across her bed without bothering to undress. She did not anticipate that, in the middle of the night, he would come climbing over the wall. On seeing that the courtyard was deserted, and assuming that the maidservants must be asleep, he proceeded with:

Skulking step and lurking gait,

to make his way to the door of her room, which he found to be closed but unlocked. When he slipped inside, he observed by the light of the moon shining through the window that the woman was lying sprawled on the bed, all by herself, with her face to the wall.

He whispered “My darling” to her several times, but she did not respond.

“Don’t hold it against me,” he went on to say, “but today Ts’ui Pen and a bunch of his friends invited me to join them in an excursion to the estate at Wu-li Yüan outside the city gate to enjoy practicing archery together. By the time I got home, I was drunk and was unaware that you had visited me. I am guilty of failing to keep our agreed upon assignation. Forgive me. Forgive me.”

The woman still failed to respond to his plea.

When Ch’en Ching-chi saw that she would not respond, he fell to his knees in a state of panic and pled with her, over and over again.

At this, the woman suddenly turned over and slapped his face with the back of her hand, as she railed at him, saying, “You lousy incorrigible fickle short-life! Keep it quiet or the maidservants will hear you. I know that you have someone else in your sights and no longer have a place for me in your heart. But where did you actually go off to today?”

“I was really dragged off by Ts’ui Pen to practice archery outside the city gate,” replied Ch’en Ching-chi. “He managed to get me so drunk that I fell asleep on my return and failed to keep my date with you. Don’t hold it against me. I saw the poem that you left on the wall and understand that you are annoyed with me.”

“You crazy incorrigible trickster!” the woman retorted. “Stop shooting your mouth off that way, and shut up. Your tricks are as slippery as balls of mud. I won’t let you get away with it. If it was really Ts’ui Pen who gave you too much to drink today, so that you came home drunk, how did this hairpin happen to end up in your sleeve?”

“That’s something I picked up the other day in the garden,” said Ch’en Ching-chi. “It was only two or three days ago.”

“You’re still ready to:

Outwit the spirits and confound the ghosts,

are you?” the woman exclaimed. “What garden did you pick it up in? You’d have to pick up another one just like it for me to take you

seriously. This pin is one that Meng the Third, that pockmarked whore, wears in her hair. My identification of it is:

As certain as certain can be.

It even has her name engraved on it, yet you think you can pull the wool over my eyes. No wonder, the other day when I was away from home, she is said to have invited you into her quarters for a meal. The truth is you've been:

Playing at sevens and eights,

with her. When I taxed you with it, you refused to acknowledge anything. But if you haven't been engaged in hanky-panky with her, how did this pin of hers end up in your hands? You must have been revealing things about me to her. No wonder she smiled at me the way she did the other day. What you told her about me must have lain behind it. From now on:

You be yourself, and

I'll be myself.

Just as the mung bean loses its color when peeled:

You can get lost."

Thereupon, Ch'en Ching-chi became so disturbed that he began:

Swearing by the gods and uttering oaths,

as he wept, saying, "If I've had:

So much as a thread's worth of commerce,

with her, I hereby invoke the numinous powers of the God of the Eastern Peak and the God of Walls and Moats, who will see that I do not live to the age of thirty; that I am afflicted with:

Boils as big as bowls, and

Three to five years of jaundice;

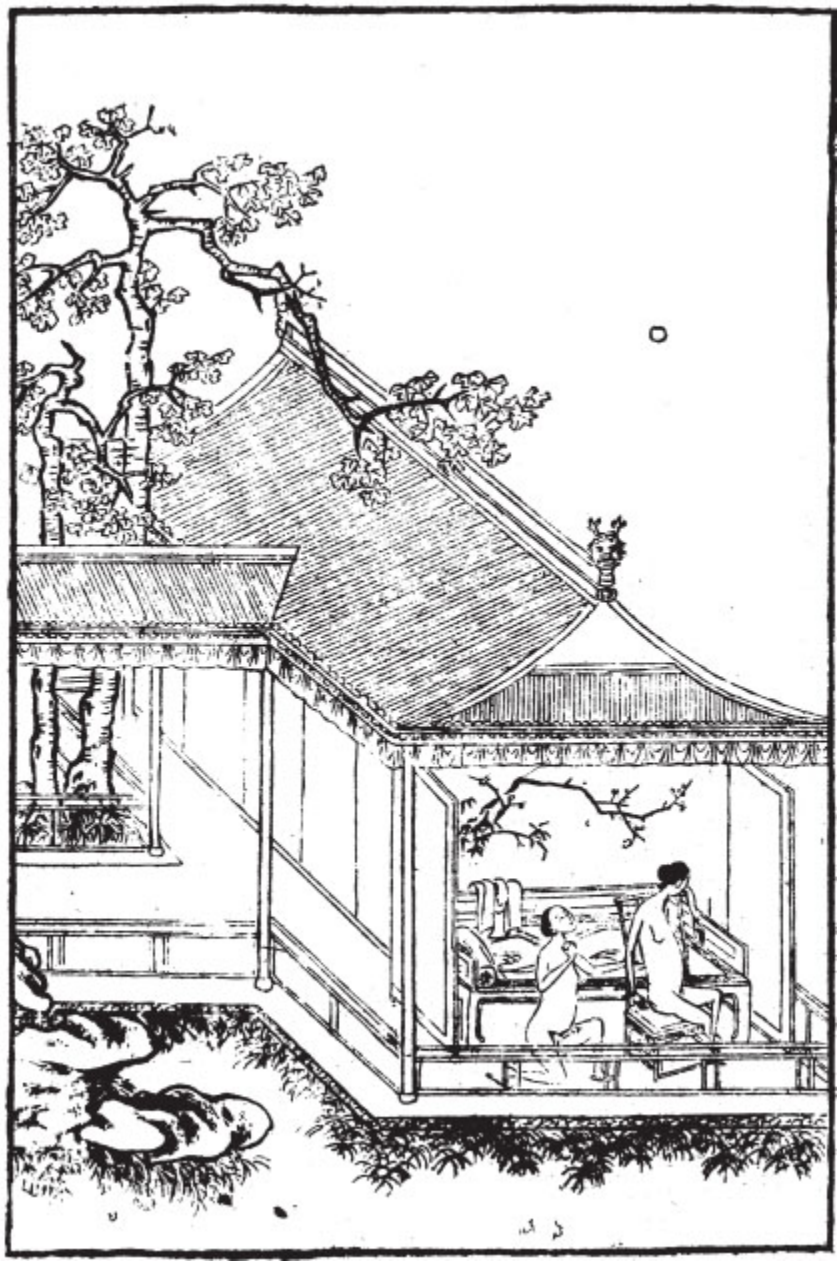
and such thirst that:

When I want soup, there will be none to be had;

When I want water, there will be none to be had."

The woman still refused to believe him and said, "You lousy nincompoop! Swearing such oaths, as though you were suffering from a toothache! It's a wonder you're not ashamed of yourself."

The two of them continued to go at it for some time until, observing that it was late at night, they saw no alternative but to divest themselves of their clothes and lie down next to each other on the bed. The woman made a point of turning over with her back to him and venting her spite by refusing to pay him any attention. Allowing him to plead, “Sister this, and sister that,” her only response was to reach back and scratch his face with her hand, which so unnerved Ch’en Ching-chi that he felt he had to suppress his anger without uttering a sound. They squandered the remainder of the night without his being able even to blunder his way into her cunt. When the day dawned, fearing that the maidservants would get up, he felt compelled to climb over the wall as before and return to his quarters in the front compound. There is a song to the tune “Helping the Drunkard Back Home” that testifies to this:



P’an Chin-lien Reveals an Ardent Heart but Cold Demeanor

My mouth rubs against the oily fret
on the top of her head;
Her back is pressed against the skin
of my chest and belly.
I am not able to nuzzle her fragrant cheeks
to left and right;[20]
But can only breath into the hollows in the
back of her neck.

All night long I cannot catch even a
glimpse of her face,
But can only contemplate the back of
her ivory comb.[21]

Gentle reader take note: Subsequently, Chin-lien returned this hairpin to Ch'en Ching-chi; and later still, after Meng Yü-lou had married Li Kung-pi and moved to Yen-chou prefecture, Ch'en Ching-chi produced this pin as evidence for the claim that Meng Yü-lou was his elder sister, in the endeavor to consummate a surreptitious affair with her. Who could have anticipated that Meng Yü-lou would not only evade this trick of his but coerce Ch'en Ching-chi into suffering the calamity of incarceration. Now that this matter has been explained we will say no more about it. Truly:

The three luminaries cast shadows, but
who can catch them:
The ten thousand things have no roots, they
just arise of themselves.

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 83

CH'IU-CHÜ, HARBORING RESENTMENT, REVEALS A CLANDESTINE AFFAIR; CH'UN-MEI TRANSMITS A NOTE TO FACILITATE A LOVERS' RENDEZVOUS

It is laughable, but Hsi-men Ch'ing's perception
leaves much to be desired;
This fact encourages his peach and plum blossoms
to smile in the spring breeze.
Under his layers of embroidered quilts
there sleeps a rogue;
With three meals of delicacies a day
he nurtures a tiger.
Enamored of her person, his son-in-law
covets his concubine;
Attracted by his wealth, he is prepared
to do his father-in-law in.
And there is yet another privilege
worthy of consideration;
Traversing rooms and entering chambers
he can dally as he likes.[1]

THE STORY GOES that when P'an Chin-lien saw that Ch'en Ching-chi had climbed over the wall and departed at the crack of dawn, she felt regret over the way she had treated him.

The next day was the fifteenth day of the seventh month, and Wu Yüeh-niang rode in her sedan chair to the Ksitigarbha Nunnery where Nun Hsüeh resided in order to burn a coffer of paper money on Hsi-men Ch'ing's behalf in celebration of the Ullambana Festival.[2] Chin-lien and the others escorted Yüeh-niang to the front

gate and then returned inside. Meng Yü-lou, Sun Hsüeh-o, and Hsi-men Ta-chieh all went back to the rear compound, but Chin-lien lagged behind and, on reaching the ceremonial gate to the front courtyard, ran into Ch'en Ching-chi, who had gone up to the second floor of Li P'ing-erh's quarters to fetch some articles of clothing that had been pawned and was on his way out with the package in hand.

Chin-lien called him to a halt and questioned him, saying, "Although I criticized you with a few words last night, how come you jumped up and left in such a huff this morning? Are you really trying to break off your relationship with me?"

"How can you say such things?" retorted Ch'en Ching-chi. "Who got any sleep last night anyway? You gave me such a hard time all night as to nearly do me in. Just take a look at the scratch marks you left on my face."

"You lousy short-life!" the woman swore back at him. "If you haven't been engaged in hanky-panky with her:

The thief suffers from a sense of guilt.

Why did you run out on me that way for no good reason?"

Ch'en Ching-chi reached into his sleeve and pulled out a slip of paper. When the woman unfolded it and took a look, it turned out to be inscribed with a song to the tune "Mistletoe" that read as follows:

On the slightest pretext, she starts
to abuse me;
Even going so far as to scratch
at my face.
I humble myself and experience humiliation
in a thousand ways,
But whatever I say, she wants to call it
quits with me.
The word "quit" is enough to make me feel
consternation at heart.
"My cunning loved one, you are being both
ungrateful and unjust.[3]
When your eyebrows have lost their color,
who will repaint them for you?"[4]

When Chin-lien had finished reading this, she laughed, saying, “If you are really innocent, come to my place tonight and I will interrogate you further.”

“You gave me such a hard time,” responded Ch’en Ching-chi, “that I didn’t get a wink of sleep all night. I will have to catch up on my sleep during the daylight hours.”

“If you fail to show up,” said Chin-lien, “I’ll hold you to account.”

When she had finished speaking, the woman returned to her room while Ch’en Ching-chi took the pawned articles of clothing back to the shop and continued to conduct business for a while, after which he returned to his quarters, sprawled out on the bed, and went to sleep. He could hardly wait for night to fall so he could go over to Chin-lien’s quarters. Unexpectedly, however, by twilight the sky grew dark, and outside the window the pitter-patter of falling raindrops became audible. Truly:

The rustling sound in the courtyard[5]
  is made by evening rain;
The drip of raindrops upon plantain
  leaves seems never-ending.

When Ch’en Ching-chi saw that the rain was falling heavily, he said to himself, “What unobliging weather. Just when she has asked me to come resolve things with her today, it has unexpectedly begun to rain. How depressing and debilitating.”

Thereupon, he commenced:

Waiting for long periods as well as short,

for the rain to end, but it did not stop and continued to fall with a swishing sound until the night watches began, so copiously that the water poured off the eaves. The young man could not wait any longer for the rain to stop, so he wrapped himself in a madder red blanket. Wu Yüeh-niang was at home at the time, and Hsi-men Ta-chieh and Yüan-hsiao were in the rear compound and had not come back out yet. Thereupon, he locked the door to his quarters, went into the garden in the pouring rain through the postern gate on the

west side of the front courtyard, and gave a push to the gate into Chin-lien's quarters.

The woman, who was certain that he would show up that evening, had already instructed Ch'un-mei to befuddle Ch'iu-chü with several goblets of wine and go sleep with her in the room with the k'ang. For this reason, she had left the gate closed but unlocked. When Ch'en Ching-chi pushed at the gate and saw that it was ajar, he slipped inside and went straight into the woman's bedroom, where he saw that:

The gauze window was half open,
Silver candles were burning high,

while the table was spread with wine and delicacies, and

Golden goblets were filled to the brim.

When the two of them had sat down:

Shoulder to shoulder and thigh over thigh,

the woman asked him, "If you have not been carrying on with Meng Yü-lou, how did this hairpin fall into your hands?"

"It was something that I picked up in the garden under the rose-leaved raspberry trellis the other day," Ch'en Ching-chi replied. "If I am not telling the truth:

May I suffer death and annihilation."

"As long as you are innocent," the woman said, "I'll give this pin back to you to put in your hair. I don't want to confiscate anything of yours. But you must be sure to keep whatever pins, sachets, handkerchiefs, and keepsakes that I have given you safe and sound. If you lose track of a single one of them I'll take you to task."

The two of them drank wine and played board games together until the first watch before they:

Got into bed and prepared to sleep.

They then:

Tumbled and tossed like male and female phoenixes,

and kept at it for fully half the night. The woman took all of the arts of the bedchamber that she had formerly practiced with Hsi-men Ch'ing and tried them out on her lover during a single night.

To resume our story, during the night, from her position in the adjacent room, Ch'iu-chü overheard what sounded like a male voice speaking but did not know who it was. When the cock crowed at dawn the next morning, she got up to urinate and suddenly heard the sound of the door being opened in the adjoining room. In the hazy moonlight, it had not yet stopped raining. On looking through the window, she saw someone draped in a red blanket on his way out the door.

"That looks like Ch'en Ching-chi," she said to herself. "So it turns out that he's been sleeping with my mistress, night after night. She is forever protesting her own virtue in front of other people, while all the time she's been carrying on an affair with her son-in-law."

That day, she went straight back to the kitchen in the rear compound and told Hsiao-yü, thus and so, all about what she had seen.

She did not anticipate that Hsiao-yü, who was on friendly terms with Ch'un-mei, would go tell her about it, saying, "That Ch'iu-chü from your place says that your mistress is carrying on an affair with her son-in-law Ch'en Ching-chi. Yesterday, he spent the whole night in her room, and he only left this morning. His wife, Hsi-men Ta-chieh, and Yüan-hsiao did not spend the night in the front compound."

When Ch'un-mei returned to Chin-lien's quarters, she told her all about it, word for word, and concluded, "If you don't give that slave a few strokes of the rod, but allow her to carry on this way with her:

Deceitful mouth and duplicitous tongue,

you might as well be giving her the license to do you in."

On hearing this, Chin-lien became enraged, summoned Ch'iu-chü into her presence, and made her kneel down before her, saying, "I told you to boil up some congee, but you only managed to break the pot. I dare say:

The hole in your bottom's so big:

Your mind has dropped out,

or something of the sort. Since I haven't beaten this slave for several days, her bones have begun to itch."

Thereupon, taking up a rod, she gave her thirty cruel strokes on the back with all her strength until she:

Howled like a stuck pig,

and the skin on her body was broken.

At this point, Ch'un-mei came over and said, "Mother, these few strokes that you've given her will do no more than scratch her where she itches. You ought to strip her naked, call in a page boy to give her twenty or thirty strokes with the heavy bamboo, and see if that will induce any fear in her. To merely touch her up with these few strokes, as if you were playing with a monkey, is:

Hardly enough to discolor the water.

Brazen as she is, do you really think she's afraid of you? As a slave, it is her duty to see that:

Words spoken inside do not get out, and

Words spoken outside do not get in.

To let her get away with such things is to nurture a talebearer in your own household."

"Who said anything anyway?" Ch'iu-chü protested.

"Still shooting off your mouth are you?" the woman said. "You home-breaking master-betraying slave! Don't you say another word."

With these imprecations she impelled Ch'iu-chü to flee back to the kitchen. Truly:

When a mosquito gets slapped with a fan,

It is for hurting people with its mouth.[6]

One day, on the occasion of the Mid-Autumn Festival on the fifteenth day of the eighth month, Chin-lien secretly invited Ch'en Ching-chi to enjoy the moon and drink wine with her that evening, and join with Ch'un-mei in playing the board game called Turtle Pachisi with each other. That night, in the desire to get more rest, they overslept and had not yet gotten up by the time for their morning repast, thereby opening themselves to the risk of exposure. They did not anticipate that Ch'iu-chü would see what they were up to and promptly go back to the door of the master suite in the rear compound to tell Yüeh-niang about it. It so happened that she was

engaged in combing her hair at the moment, and Hsiao-yü was standing in attendance by the door.

Ch'iu-chü drew her aside and told her, "Last night, our son-in-law, thus and so, once again spent the night in my mistress's room, and right now he hasn't even gotten up yet. The other day, when I informed you what they were up to, my mistress gave me a beating; but today I saw the evidence clearly with my own eyes. I am not traducing her. Ask your mistress to go over there quickly and see the situation for herself."

Hsiao-yü reviled her in response, saying, "You:

Open-eyed and brazen-faced,

slave! You're just trying to do your mistress in once again. My mistress is combing her hair. You'd better get out of here."

Yüeh-niang overheard them and asked, "What are you talking about?"

Hsiao-yü:

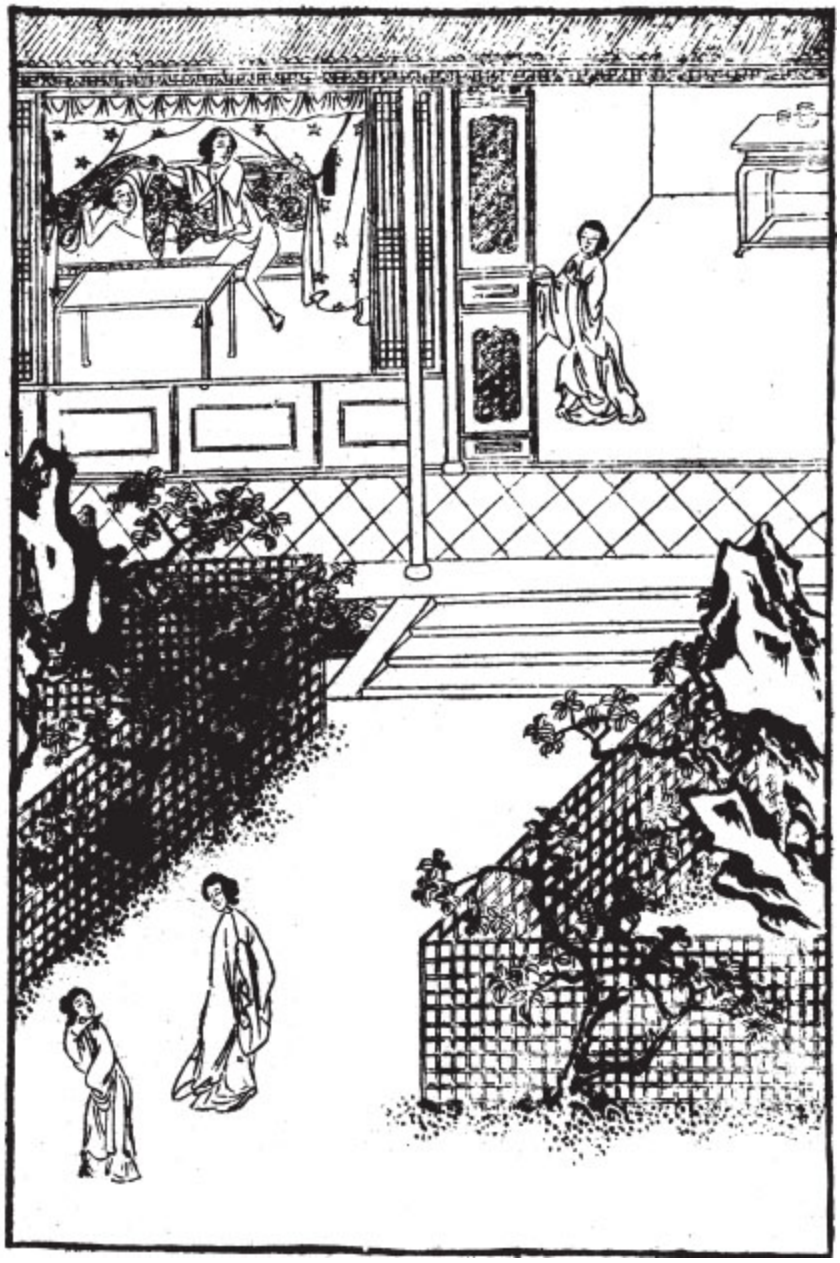
Could not conceal the situation,

but only said, "The Fifth Lady has sent Ch'iu-chü to ask you to go have a word with her," without mentioning anything else.

When Yüeh-niang had finished combing her hair, she:

Lightly moved her lotus feet,

and showed up all of a sudden at the door of Chin-lien's quarters in the front compound. No sooner did Ch'un-mei catch sight of her than she rushed inside to inform Chin-lien of her arrival. Chin-lien and Ch'en Ching-chi were still ensconced under the bedclothes and had not yet arisen. On hearing that Yüeh-niang had shown up, the two of them suffered quite a start and were thrown into such consternation that they were barely able to extricate themselves in time for Ch'en Ching-chi to conceal himself behind the frame of the bedstead, in the hope of hiding the situation by:



Ch’iu-chü Resentfully Discloses a Clandestine Affair

Drawing an embroidered quilt over it.

Chin-lien had Ch’un-mei place a low table on the bed and bring her a beaded floral ornament which she could pretend to be working on.

In no time at all, Yüeh-niang came into the room and sat down, saying, “Sister Six, since you still hadn’t ventured out the door, I wondered what you were up to, but it turns out that you’ve been in your bedroom working on a beaded floral ornament.”

Picking it up in her hand and examining it, she complimented her, saying, “Your handiwork is really skillful. You’ve created a sesame flower design in the center, and a pattern of lattice-shaped interlocking lozenges on either side, surrounded with a motif of ‘honeybees rifling chrysanthemum blossoms.’ You’ve also fitted the beads neatly together, one after the other, to create the motif of ‘joined hearts.’ It really looks attractive. In the future, I hope you’ll make a similar piece for me to wear as a headband.”

Only after the woman saw that the words Yüeh-niang addressed to her were friendly, did:

The little fawn in her heart cease its hopping,

and she was able to order Ch’un-mei to pour some tea for her.

Soon afterwards, when Yüeh-niang had finished her tea and chatted for a while, she got up to go, saying, “Sister Six, as soon as you finish combing your hair, come back to the rear compound for a visit.”

Chin-lien promised to come and saw Yüeh-niang out the door, after which she hurriedly urged Ch’en Ching-chi to get on his way and return to the front compound. Ch’un-mei and her mistress had both broken into a sweat over the situation.

“The First Lady doesn’t ordinarily come to my quarters without any reason,” the woman said to Ch’un-mei. “If she didn’t have any pretext for doing so, why should she have come here so early in the morning today?”

“In all probability it was because of something this slave of ours said to her,” replied Ch’un-mei.

In a little while, who should turn up but Hsiao-yü, who told them, thus and so, “Ch’iu-chü came back to the rear compound and claimed that our son-in-law has been here in your room:

Sleeping from morning to night,

And then from night to morning.

I gave her a piece of my mind, but she wouldn’t budge. When my mistress asked what was going on, I didn’t reveal anything but said that the Fifth Lady had sent Ch’iu-chü to invite her to come have a

word with her. That's why she came, but you must keep this to yourself.

A great person does not deign to notice
the faults of petty persons.

But you had better be on your guard against that slave of yours."

Gentle reader take note: Although Yüeh-niang did not believe the tales that Ch'iu-chü had told, she was apprehensive lest Chin-lien, who was still:

A young and delicate lass,

and who no longer had a husband, as time went on, might someday succumb to a momentary temptation. She feared that if word of this got out, it would lead gossipers to say, "Although Hsi-men Ch'ing was a person to be reckoned with during his lifetime, it did not take long after his death for the women in his household to end up:

All at sevens and eights."

"They may even suggest that this child of mine is:

Of questionable origin;[7]

with the result that, though:

Everything may remain sweet-smelling at home,
Our reputation will become malodorous abroad."[8]

In addition, out of affection for her stepdaughter, she told Hsi-men Tachieh not to venture outside the premises and had her move into Li Chiao-erh's vacant quarters, so that she and Ch'en Ching-chi could reside inside the ceremonial gate between the front and rear compounds. When it was the turn of Manager Fu Ming to go home, she arranged for Ch'en Ching-chi to take turns with him in staying overnight in the shop. She also ordained that when he had to come inside or go out in order to fetch articles of clothing or pharmaceutical supplies, he should be accompanied by Tai-an. All the doors were to be kept locked, and the maids and servants' wives were all prohibited from leaving the premises except on specific errands. Everything was to be strictly enforced.

As a result, the vibrant feelings that existed between P'an Chin-lien and Ch'en Ching-chi were frustrated. Truly:

Pleasing relationships in this world
are often interrupted;
The finest of prospects fail to last
as long as people like.

There is a poem that testifies to this:

How can he ever visit the T'ien-t'ai Mountains
in pursuit of immortal maidens?
The Three Isles of the Blest remain invisible,
hidden amid the waves of the sea.
To vanish inside a nobleman's gates is to be
as unreachable as the ocean depths;
From this point on, one's lover might as well
be a stranger along the highway.[9]

After P'an Chin-lien's clandestine affair had been exposed by Ch'iu-chü, although Yüeh-niang did not quite believe it, she saw to it that all the doors in the household were locked at night; that Hsi-men Ta-chieh moved into Li Chiao-erh's vacated quarters; and that whenever Ch'en Ching-chi had occasion to fetch pharmaceutical supplies or articles of clothing he would be accompanied by Tai-an or P'ing-an on the way in or out. As a result, the ardent feelings between the two of them were frustrated, and they were not able to get together for a month or more. Chin-lien found:

Each and every day increasingly insufferable,
Amid embroidered drapes upon a lonely pillow.

She could hardly endure:

The desolation of her painted chambers.

She couldn't help feeling affected by:

The eye alongside the wood, and
The heart beneath the field.[10]

She became:

Too indolent to rearrange her makeup;[11]
Her intake of tea and food diminished;
The belt around her waist grew loose;[12] and
She started listlessly to wither away.

Every day:

All she wanted to do was to sleep, and
She could hardly keep her head up.[13]

Ch'un-mei approached her and said, "Mother, why is it that for the last few days you haven't gone back to the rear compound for a visit, or taken a stroll in the garden to relax yourself? Every day, you merely give vent to:

Long sighs as well as short.

Really, what's it all about?"

"You don't understand the intensity of the feelings between myself and our son-in-law," the woman replied.

There is a song to the tune "Wild Geese Alight" that testifies to this:

He and I are like a double-headed lotus blossom
  growing on the same stem,
Or the inseparable fish that swim in pairs,
  having only one eye apiece.
On first meeting, we became as ardent
  as though glued together.
To be suddenly separated in this way
  is difficult to endure.
How strange can things get?
For the last couple of days, he has
  not come in to see me;
And the First Lady has taken to
  locking the gate.
Even the dog in the garden is
  acting queerly.
It's hard to guess why.
The maidservants are looking
  askance at me.
It is hard to bear.
This yearning for him is hard
  to eradicate.

"Mother," said Ch'un-mei, "you can relax. It's not a problem.

Even if the sky should be about to fall,
There are the four giants to hold it up.

Yesterday, the First Lady arranged to have the two nuns recite a precious scroll here this evening, so the ceremonial gate between the front and rear compounds will be locked early. Tonight, I'll claim that I have to go to the stable out front to get some straw with which to stuff a pillow, which will give me an opportunity to go summon him from the shop. If you will write a note to him and give it to me, whatever happens, I'll contrive to make it possible for our son-in-law to have a rendezvous with you. What do you think about it?"

"My good sister," the woman said, "if you are willing to take pity on me, and arrange for him to show up:

Your kindness will be amply rewarded,
I will never be able to forget it.[14]

When I recover from my indisposition, I'll make you a pair of shoes fully decorated with floral patterns."

"Mother," said Ch'un-mei, "how can you say such a thing? You and I are like one person. Moreover, Father is dead. In the days to come, no matter whether your circumstances improve or decline, I would like to share them with you, so that we can stay together."

"If you really feel that way," the woman said, "I could hardly ask for anything better."

The woman thereupon:

Lightly grasping the ivory tube, and
Gently spreading the flowered paper,[15]

proceeded to write out a note and seal it securely.

That evening, the woman was initially in the rear compound with Yüeh-niang, when she pretended not to be feeling well as an excuse for disappearing like:

A golden cicada molting its skin.

Upon returning to the front compound, she remained idly in her quarters with nothing to do. Early in the evening, Yüeh-niang saw to it that the ceremonial gate between the front and rear compounds was closed, after the maids and servant wives had been allowed out, and then settled down to listen to the nuns recite their precious scroll.

Meanwhile, Chin-lien enjoined Ch'un-mei to deliver her note, saying, "My good sister, go and invite him to come here as soon as possible."

There is a song to the tune "The Sixth Lady from West of the River" that testifies to this:

Enjoining Ch'un-mei, she says,
  "My good sister,
Be so good as to release your
  oceanic generosity.
This night is our only chance
  to get together.
Ch'a!
Step along as fast as you can,
As fast as you can.
Under my piles of embroidered quilts,
  I await him here."[16]

Ch'un-mei said, "Wait until I get that slave Ch'iu-chü drunk with a few goblets of wine and lock her into the kitchen; after which, I'll make the excuse that I'm taking a basket to the stable out front in order to fetch some straw for stuffing a pillow, which will give me an opportunity to summon him."

Thereupon, she poured out two large bowls of wine, saw to it that Ch'iu-chü drank them, locked her in the kitchen, and went out the door with the woman's note in hand. There is a song to the tune "Wild Geese Alight" that testifies to this:

"I'm off to the stable on the pretext
  of fetching straw.
Once I get out front, I'll be able
  to summon him.
On my way back, I'll get the dog
  out of the way,
And see that the lock is left
  hanging on the door.
The goblets will be filled with wine;
The lamps by the bed will be covered.
The bed curtains will be warm in the spring night;
Ready for the mating of male and female phoenixes.
I will not let anybody know about it;

And will see that Ch'iu-chü is drunk.
When you see the waving of the flower shadows,
you'll know that he has come.
This evening, I guarantee that the two of you
will have a successful tryst."

Ch'un-mei went out to the front of the residence, filled a basket with straw, and then proceeded to the door of the pawnshop and called to be let in. At the time, Manager Fu Ming was not in the shop, having gone home for the night. Only Ch'en Ching-chi was there, having just sprawled out on the k'ang. On suddenly hearing that someone was calling at the door, he asked who it was.

Ch'un-mei responded by saying, "It's your mother from a former incarnation, the one of the Five Plague Spirits whose job it is to dispel lovesickness."[17]

When Ch'en Ching-chi opened the door and saw who it was, his face broke into a smile, and he laughed, saying, "So it's you, young lady. There's no one else here. Come inside and sit down."

On coming into the room, she noticed a candle burning on the table, and asked, "Where are the page boys?"

"Tai-an and P'ing-an are sleeping in the pharmaceutical shop," Ch'en Ching-chi replied. "I'm here all by myself. The one who is:

Enduring loneliness, and
Suffering desolation,

is none other than your humble servant."

"My mistress wishes me to convey her greetings to you," said Ch'un-mei, "saying, what a fine person you are, not to have come near her door for all these days, or paid a visit to our quarters. She claims you must have set your eyes on another target, and no longer care for the likes of us."

"How can she say such a thing?" Ch'en Ching-chi protested. "Ever since she was exposed to that idle gossip the other day, the First Lady has seen fit to:

Secure the doors and secure the gates,

so that my movements have been restricted."

“All on your account,” said Ch’un-mei, “during these last few days, my mistress has been as unhappy as can be. Every day she is:

Disconsolate and inconsolable,[18]

doesn’t feel like eating or drinking, and is far too distracted to work. Today, the First Lady asked her to stay in the rear compound and listen to the recitation of a precious scroll, but she refused and came back to her quarters. She is wholeheartedly obsessed with longing and begged me to deliver this note to you, in the hope that, whatever happens, you will come to her as soon as possible.”

Ch’en Ching-chi accepted the note and noticed that it was carefully sealed. When he opened and read it, it turned out to be a song to the tune “Mistletoe” that read as follows:

This peach blossom face of mine,
All on your account, has become emaciated.
It is not because, pitying the flowers and loving
the moon,[19] I suffer from spring ennui;
But rather because, this spring’s regrets are no
less than those of earlier springs.[20]
It is merely a case of my pearly tears having run
dry,[21] on account of my lovesickness.
What I regret is that, as the lamp shines on my
embroidered bed curtains, I am alone.
Though I long to have him in my studio,
He is so far away the horizon is closer.[22]

When Ch’en Ching-chi had read the text of this song, he bent his body and made a deep obeisance to Ch’un-mei, saying, “I have put you to a lot of trouble, a lot of trouble. I didn’t know that she was suffering so. It is true that I have failed to visit the two of you. Pray, don’t take it amiss. Don’t take it amiss. You can go ahead. As soon as I get myself together, I’ll come after you.”

He then opened the door of the wardrobe and took out a white satin handkerchief, and a silver chatelaine with three pendant toothpicks, and gave them to her as a reward for her efforts. Thereupon, he embraced Ch’un-mei and laid her on the k’ang, after

which the two of them fell to kissing and sucking each others' tongues, unable to contain their delight. Truly:

Failing to consummate his assignation
with Ts'ui Ying-ying;
He settled for a tryst with Hung-niang
to relieve his lust.

There is a lyric to the tune "Partridge Sky" that testifies to this:

Her eyebrows lightly penciled,
her comb stuck askew;
She has no heart to continue
doing her embroidery.
Deep within cloudy windows,
in misty chambers;
Quietly seated in her study she
practices calligraphy.

Beautiful as can be,
Ever more lovely;
She is a goddess incarnate,
unknown to this world.
At first glance, one might say she
resembles a plum blossom;
But on closer examination, the plum
blossom is not her equal.[23]

At the time, after the two of them had played with each other for a while, Ch'un-mei took the straw and returned to Chin-lien's quarters, where she told the woman, word for word, about what had happened, saying, "I summoned him, and he will be here momentarily. Upon reading that note of yours, he was as pleased as could be and bowed deeply to me, rewarding me with a handkerchief and a set of silver toothpicks."

"You go outside and take a look," the woman said. "He may be on his way in. Don't let the dog bite him."

"I've already put the dog out of the way," said Ch'un-mei.

It so happens that it was the sixteenth or seventeenth day of the eighth month at the time, just after the Mid-Autumn Festival, so the moon was shining brightly.

To resume our story, after Ch'en Ching-chi had gone over to the pharmaceutical shop next door and called on P'ing-an to come take his place, he took off for the garden so fast that his feet:

Beat out a festive paradiddle as he went.

Finding the front gate to the garden locked, he made his way in through the postern gate, headed straight for Chin-lien's quarters, and shook the branches of the woody hibiscus tree as a signal of his arrival. When Ch'un-mei saw the flowery branches moving on the other side of the wall, she promptly responded with a cough and told the woman he had come. Ch'en Ching-chi pushed open the gate, slipped inside, and proceeded straight to her room.

The woman greeted him at the door with a smile, saying, "A fine person you are, not to have visited me for so long!"

"I was concerned not to make trouble for either of us," he said, "so I chose to stay away for a few days. I didn't know that you were so unhappy about it.

I have been remiss about keeping in touch with you."[24]

The woman said, "There is a song to the tune 'Four Variations' that testifies to this:

Simply because of some idle gossip,
You have let our love, as deep as the sea,
suddenly go awry.
For these several days, you have not even
approached my door;
Keeping my heart on tenterhooks.
My tenderhearted lover,
How can you thus forsake me?"[25]

The two of them sat down together, while Ch'un-mei secured the postern gate, set up a table in the room, and laid out an array of wine and delicacies on it. The woman and Ch'en Ching-chi sat down:

Shoulder to shoulder and thigh over thigh.

Ch'un-mei seated herself to one side and poured the wine.

With the raising of glasses and passing of cups,
Hugging the turquoise and cuddling the red,

they drank for a time, while the three of them set out the pieces for the game of Turtle Pachisi and proceeded to play it together. As they began to become inebriated, the woman, with:

Her captivating eyes all a blur,
Her raven locks somewhat askew,

got out Hsi-men Ch'ing's bag of sexual implements, including the "Ladies Delight," the aphrodisiac called "The Quavery Voices of Amorous Beauties," the silver clasp, and the "Titillating Bell," a full complement of sexual aids, and instructed Ch'en Ching-chi in how to use them.

Under the gleam of lamplight, the woman then:

Stripped her body completely naked,

and reclined faceup on a "Drunken Old Gentleman's" lounge chair. Ch'en Ching-chi also stripped himself so that not a stitch of silk remained on his body, above or below, sat down on a chair facing her, took up an album illustrating the twenty-four positions[26] for sexual intercourse, and set out to emulate the behaviors depicted.

The woman then said to Ch'un-mei, "You get behind our son-in-law and give him a push when he needs it. I'm afraid he's worn himself out."

Ch'un-mei actually went behind him and proceeded to push as Ch'en Ching-chi's organ penetrated the woman's vagina and he:

Moved back and forth, retracting and thrusting,[27]
Producing a pleasurable sensation,
That was completely indescribable.[28]

To resume our story, Ch'iu-chü slept in the kitchen at the rear of the premises until the middle of the night, when she got up to relieve herself. Finding herself unable to open the door into the courtyard because it was latched shut on the other side, she managed to reach around with her hand and detach the latch. Under the brightly shining moon, she proceeded with:

Skulking step and lurking gait,

to make her way up to the front window, where:

Moistening a hole in the paper,[29]

with her saliva, she was able to look inside.

Within the room, illuminated by lamps and candles shining ever so brightly, she saw the three persons, all quite drunk and stark naked, carrying on for all they were worth. The three of them were clustered together, two of them going at it while seated on facing chairs, while Ch'un-mei stood behind Ch'en Ching-chi propelling him forward like a cart. Behold:

> One of them shows total disregard
> for the status of her husband;
> The other does not discriminate between
> above and below, exalted or humble.
> One of them, panting for all he is worth,
> Sounds like an ox snoring in the willow's shade.
> The other, as her coy cries reverberate,
> Resembles an oriole warbling among the flowers.
> One of them, seated on his chair, shows off
> the passions evoked by clouds and rain;

Ch’un-mei Transmits a Note to Facilitate a Lovers’ Tryst

The other swears into her partner’s ears
to be as faithful as the hills and seas.
One of them, in her widow’s chamber,
transforms it into a pleasure ground;
The other, before his mother-in-law,
turns things into a realm of lechery.

One of them takes all Hsi-men Ch’ing’s sexual aids
and bestows them on her son-in-law;
The other, emulating Han Shou’s stealing of perfume,[30]
conveys it all to his light of love.[31]

Truly:

Signing a compact never to be separated
during this lifetime;
They agree to be happily bound together
in the life to come.[32]

At the time, all of this was clearly observed by Ch’iu-chü.

From her mouth no word was uttered, but
In her heart she thought to herself,

“She still persists in protesting her own virtue in front of other people and intends to beat me, but today I have seen the truth of the matter with my own eyes. Tomorrow, I’ll report it to the First Lady, and she can hardly claim that I am falsely accusing them with my:

Deceitful mouth and duplicitous tongue.”

Thereupon, after spying on them until she might well have ejaculated:

“Is it not delightful?”

she returned to the kitchen and went to sleep.

The three of them kept at it until the third watch before finally going to sleep.

The next morning, before dawn, Ch’un-mei got up before the others and went to the kitchen, where she found the door to be ajar, and interrogated Ch’iu-chü about it.

“You might well ask,” responded Ch’iu-chü. “I had an urgent need to urinate and went outside to piss. I had to unlatch the door in order to get into the courtyard to relieve myself.”

“You preternatural slave!” said Ch’un-mei. “Why didn’t you use the chamber pot in the room?”

“I didn’t know there was a chamber pot in the room,” responded Ch’iu-chü.

The two of them continued to bicker there at the rear of the premises, while Ch’en Ching-chi got up at dawn and vanished into the front compound. Truly:

With two hands he tore open the road
  between life and death;
Flopping over and leaping out through
  the gate to perdition.

Chin-lien subsequently asked Ch’un-mei, “What was that fuss out back about?”

Upon Ch’un-mei telling her, thus and so, how Ch’iu-chü had managed to open the door during the night, the woman was enraged and planned to give Ch’iu-chü a beating.

Ch’iu-chü, meanwhile, had gone back to the rear compound once again to report to Yüeh-niang about what she had seen, but Yüeh-niang responded with a shout and cursed her, saying, “You lousy slave, you’re just trying to do your mistress in!. The other day, you came back here for no good reason and started:

Talebearing and embroidering on the facts,

saying that your mistress was hiding our son-in-law, Ch’en Ching-chi, in her room, where they were:

Sleeping from morning to night,
And then from night to morning.

You urged me to go see for myself, but when I arrived your mistress was sitting in front of a bed table, stringing beads for a floral ornament, and Son-in-law Ch’en was nowhere to be seen. Later on, he came in from the front compound. You’re nothing but a slave who is bent on destroying her mistress. How could she have hidden a full-grown man in her room? Even a sugar figurine or a wooden doll would turn up, no matter where you concealed them. You can hardly suggest that she managed to secrete him in her cunt. If word of this should get out, those who know the truth of the matter will say that it was you slaves who did in your mistress; but those who don’t will say that in the past Hsi-men Ch’ing managed to subdue any number of women, but it did not take long after his death for the women of his household to end up:

All at sevens and eights.

They may even go so far as to question the paternity of this child of mine.”

Thereupon, she threatened Ch’iu-chü with a beating, but she was so intimidated that she fled back to the front compound:

Running as fast as though she had wings,[33]

and no longer dared to report anything to the rear compound.

When Chin-lien heard that Yüeh-niang had expelled Ch’iu-chü from her presence, and refused to believe her allegations, she became even bolder than before and amused herself by composing a song for Ch’en Ching-chi’s benefit, to the tune “Red Embroidered Slippers,” that testified to her feelings:

When we meet to enjoy the clouds and rain,
don’t let any word leak out.
As for idle gossip, it’s not worth paying
more attention to than a fart.
What reason is there to be deterred by the
securest lock or tightest knot?
Those who wield spades to unearth the facts
will only hurt their wrists;
Those who seek to expose what we are up to
will wear out their throats.
The ardor of our feelings for each other will
only end up being enhanced.[34]

When Hsi-men Ta-chieh heard about this episode, she privately interrogated Ch’en Ching-chi about it.

“How can you believe that delirious slave?” Ch’en Ching-chi responded. “Yesterday it was my turn to sleep overnight in the shop, so how could I have gone into the garden? Besides, the gate to the garden is kept locked all the time.”

“You lousy jailbird!” retorted Hsi-men Ta-chieh. “You had better stop shooting off your mouth. As for your doings:

If the wind so much as stirs a blade of grass,

and word of it comes to my ears, or causes Mother to criticize me, while you continue to carry on:

As free as you please,
you can give up any idea of continuing to share these quarters with me."

Ch'en Ching-chi replied:

"Gossip about pros and cons goes on all day;
If you pay no heed to it, it will disappear.[35]

No wonder talebearing slaves like her never come to a good end. It is clear that the First Lady doesn't take her seriously."

"That's enough of that!" responded Hsi-men Ta-chieh. "As long as you're telling the truth, everything will be all right."

Truly:

Who could know that the heart of the young man
  is as flighty as a willow catkin,
Or anticipate that the mind of his mistress is
  as capricious as tangled silk?

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 84

WU YÜEH-NIANG CREATES A STIR IN THE TEMPLE OF IRIDESCENT CLOUDS; SUNG CHIANG UPRIGHTLY FREES HER FROM THE CH'ING-FENG STRONGHOLD

Winter and summer forever green, such phenomena
are seldom seen in this world;
The marvelous transformations wrought by Heaven
and Earth have created them.
Her virtuous example is not besmirched by the
grime of the mundane world;
She is chastely resolved to abide by her oath to
be united in the world below.
Her conspicuous rectitude has a numinous quality
that is utterly incomparable;
The patience with which she bears her widowhood
generates a lingering fragrance.
If the people of this world are curious about the
secret of everlasting life;
The truth of the matter is that virtuous behavior
is conducive to longevity.

THE STORY GOES that, one day, Wu Yüeh-niang invited her elder brother Wu K'ai to come and consult with her about her wish to make a pilgrimage to the summit of Mount T'ai in T'ai-an prefecture in order to burn incense in the Temple of the Goddess of Iridescent Clouds.[1] When Hsi-men Ch'ing was on his last legs, she had sworn an oath to do so. Wu K'ai agreed to escort her on this mission and took care of procuring the incense, candles, paper money, and

sacrificial offerings that she would need. Tai-an and Lai-an were also to accompany her, and donkeys were hired for them to ride.

Before taking her seat in her curtained sedan chair, she enjoined Meng Yü-lou, P'an Chin-lien, Sun Hsüeh-o, and Hsi-men Ta-chieh to look after the house and instructed the wet nurse Ju-i, and the maidservants, to look after Hsiao-ko.

She went on to say, "The ceremonial gate between the front and rear compounds is to be locked early if there is no reason to do otherwise, and you are not to venture outside the premises. Ch'en Ching-chi also must be instructed not to go out, and to look after the front gate along with Manager Fu Ming. I will probably be able to return home by the end of the month."

On the morning of the fifteenth day of the ninth month, she burned paper money to convey her intentions to the gods, and that evening, after announcing her departure before Hsi-men Ch'ing's spirit tablet, shared a farewell drink with her fellow wives. She also turned the keys to the master suite and the storerooms over to Hsiao-yü and enjoined her to look after the premises carefully.

The next morning, she got up at the fifth watch and prepared to depart. The whole entourage led out the mounts they had hired, and her sister wives came out to the front gate to see her off.

It was late autumn, and the weather was cold and the days short. They traveled two stages each day, covering sixty or seventy li, and sought out village inns before dusk in order to spend the night, resuming their journey early the next morning. On their way:

> The autumn clouds were austere,
> The frigid geese were desolate,
> The trees were shedding leaves,
> The landscape had turned bleak,[2]
> Their gloom was insurmountable.[3]

There is a poem that testifies to the way Yüeh-niang traversed the distant mountains and passes in order to fulfill the vow she had made on her husband's behalf:

> For her entire life her determined fidelity
> will rival ice or frost;

Her little specimen of an immaculate heart[4]
  is able to move Azure Heaven.[5]
For her husband's sake she promised to go as
  far as the sacred mountain;
Along the thousand li of mountains and passes
  her name exudes fragrance.

To make a long story short, of the events of their trip there is nothing to tell. After traveling for several days, they arrived at T'ai-an prefecture and were able to contemplate Mount T'ai. In truth, it is:

The number one famous mountain under Heaven.[6]
Its coiling base is rooted in the earth;
Its peak rises into the heart of Heaven.[7]
It lies between the ancient states of Ch'i and Lu;
And emanates an atmosphere of precipitous majesty.

When Wu K'ai saw that it was getting late, he conducted them into an inn to spend the night.

The next morning, they got up early in order to begin their ascent and headed toward the Tai-yüeh Temple, or Temple of the Eastern Peak, which is located at the foot of the mountain.

Sacred rites were observed here dynasty after dynasty;
Feng and Shan Sacrifices were held here age after age.[8]

It was the premier temple in the realm. Behold:

The temple is located at the Eastern Peak,
The mountain that rules over the universe.
It is the most venerable of all mountains,
The presiding director of the myriad gods.
If you lean on a balustrade at the summit,
You can see as far as the River of Weak Water
  or the Isles of the Blest;[9]
If you climb the evergreens on the crest,
You will find yourself to be enveloped by the
  thick clouds and thin fog.
Towers and terraces soar aloft,[10]

As though ready for the gold raven to spread
its wings and fly there;
Halls and galleries rise steeply,
As if prepared for the jade rabbit to leap
aloft and come to visit.[11]
The temple features carved rafters and painted beams,[12]
And is enhanced with azure tiles and vermilion eaves.[13]
The translucent latticework on phoenix gates
brightens the yellow silk;
From the tortoiseshell-patterned embroidered
drapes hang brocade tassels.
Gazed at from afar, the sacred images,
With their nine-tasseled crowns, show the eyes
of Shun and the eyebrows of Yao;[14]
Seen close up, the aspects of the gods,
Dressed in dragon robes, display the shoulders
of T'ang and the back of Yü.
The Lord of Destiny of the Nine Heavens,[15]
Is adorned with a hibiscus cap, enhancing his
robe of crimson silk;
Ping-ling, Duke of Awesome Transcendence,[16]
Is clad in a yellow robe, set off by a girdle
of Indigo Field jade.
To their left are arrayed officers wearing
jade pins and pearl-studded shoes;[17]
To their right stand officials with purple
sashes and golden seals of office.[18]
The whole edifice exhibits an air of gravity,
Defended by three thousand armor-bearing generals;
The two corridors exude a martial atmosphere,
Protected by a hundred thousand ironclad soldiers.
Underneath the Hao-li Hill,[19]
The Assessor presides over the seventy-two

bureaus of the underworld;
Within the White Mule Shrine,[20]
The tutelary god regulates the twenty-four
terms of the solar year.
The iron-faced Defender-in-chief of the
lakes of fire,
Day after day, shows off his powers;
The General of the Five Ways who rules
life and death,
Year after year, reveals his potency.
The burning of sacred incense never ceases,
As the celestial spirits on their flying steeds
convey their vermilion texts;
The sacrifices are celebrated on schedule,
As both old and young express their hopes for
the granting of good fortune.
Within the Chia-ning Hall,
Propitious clouds hover densely;
Outside the Southern Gate,
Auspicious vapors swirl around.[21]

Truly:

A myriad citizens come to worship in the
Temple of Iridescent Clouds;
Within the four seas, all pay homage to
the God of the Eastern Peak.[22]

Wu K'ai conducted Yüeh-niang to the Tai-yüeh Temple, where she proffered incense in the main hall and paid obeisance before the sacred image of the God of the Eastern Peak. A Taoist head priest stood beside her and intoned the text of her declaration. She then went on to burn paper money before the images in the two corridors and eat a vegetarian meal, after which, they embarked on the climb to the summit, ascending the forty-nine switchbacks, and:

Grabbing the vines and grasping the creepers,[23] to help them on their way up. The golden edifice of the Temple of the Goddess of Iridescent Clouds seemed to be suspended in space, shrouded in clouds and mist, forty-five li above the foot of the mountain. From its vantage point, one could look down upon the wind-blown clouds and thunderstorms below. Yüeh-niang and her entourage had set out from the Tai-yüeh Temple at 8:00 that morning, and after climbing the switchbacks and reaching the summit it was after 4:00 P.M. before they arrived at the Golden Edifice of the Goddess, which was adorned with a vermilion plaque, with the three characters Temple of Iridescent Clouds inscribed in gold. They entered the temple and paid obeisance to the gilded image of the goddess. What did it look like? Behold:

On her head is coiled a nine-dragon
  flying-phoenix coiffure;
Her body is clad in a gown of red silk
  enhanced with golden threads.
From her girdle of Indigo Field jade
  is suspended a lengthy flap;
She lifts a white jade scepter between
  her variegated sleeves.
Her face resembles a lotus blossom,[24]
Her natural-looking eyes and brows
  enhance her cloudy locks;
Her lips are like gilded vermilion,
Her euphoric demeanor embellishes
  her snow-white physique.
She looks like the Queen Mother of the West
  feasting at the Jasper Pool;
It is just as though Ch'ang-o has come down
  from her palace in the moon.
The majestic quality of her immortal demeanor
  is impossible to depict;
The dignified bearing of her figure would be

difficult to delineate.[25]

When Yüeh-niang had finished paying her obeisance to the image of the goddess, she noticed that the head priest of the temple was standing beside her. He looked to be about forty years old, was short in stature, and sported a three-forked beard, bright eyes, and white teeth. On his head he wore a Taoist cap, held in place with a pin, his body was clad in a crimson robe, and on his feet he wore a pair of shoes with cloud-patterned toes. Stepping forward, he proceeded, on her behalf, to intone the text of the declaration she had prepared in fulfillment of her vow, ignite the incense in a gilded brazier, and burn the paper money and imitation gold and silver ingots, after which, he told a young acolyte to accept the sacrificial offerings she had brought.

It so happens that this Taoist head priest was not the sort to abide by his lot. He was the principal disciple of Abbot Chin of the Tai-yüeh Temple at the foot of the mountain, and his name was Shih Po-ts'ai. He was an extreme example of:

The sort who are covetous of wealth
  and given to lust;
The kind who pander to the powerful
  and broker events.

In this area there was a character known as Year Star Yin, whose real name was Yin T'ien-hsi, who was the younger brother of the wife of Kao Lien, the prefect of T'ai-an. He was accustomed to leading a bunch of vagrants:

Sporting bows and flaunting arrows,
Along with their falcons and hounds,

to engage in scrutinizing the hordes of female pilgrims from all quarters who were visiting the two temples, above and below. His reputation was such that no one dared to cross him. The Taoist priest Shih Po-ts'ai endeavored to curry favor with him by:

Disguising his iniquitous intent,

and luring females into his abbot's quarters, where Yin T'ien-hsi was free to slake his lust on them in whatever way he liked.

When Shih Po-ts'ai saw that Yüeh-niang possessed:

An unusually attractive countenance,

and was wearing a mourning cap, indicating that she must either be a woman from an official's family or a female member of a powerful household, and that she was accompanied by an elderly man with a gray beard, and two domestic page boys, he came forward and saluted them in the Taoist manner by touching one hand to his forehead, expressed his thanks for their offerings, and said, "Will you two benefactors not come into my abbot's quarters for a cup of tea?"

"Don't bother to trouble yourself," responded Wu K'ai. "We are about to go down the mountain."

"Even though you plan to descend the mountain," said Shih Po-ts'ai, "there is time enough yet."

In no time at all, he succeeded in persuading them to come into his abbot's quarters. The walls of the chamber were covered with snow-white plaster. At the head of the room stood a couch with a sesame flower design and willow-yellow brocaded curtains. Above an incense stand in a position of honor there was suspended a scroll painting that depicted the scene of Lü Tung-pin flirting with the courtesan White Peony.[26] To either side of it there hung scrolls with the two lines of a parallel couplet written in large characters of varying vividness that read:

Raising two sleeves swelled by a clear breeze
we posture like cranes;
Facing a chamber suffused with bright moonlight
we expound the scriptures.

When Shih Po-ts'ai asked Wu K'ai his name, he replied, "My surname is Wu, and my given name is K'ai. This is my younger sister, née Wu, who has come to fulfill a vow that she made on behalf of her deceased husband. But we should not impose on your exalted establishment."

"Since the two of you are related," said Shih Po-ts'ai, "be good enough to sit down together in the seats of honor."

He then sat down himself in the position of host and directed his disciples Shou-ch'ing and Shou-li to serve the tea.

It so happens that he had two disciples, one of them named Kuo Shou-ch'ing and the other Kuo Shou-li, both of whom were fifteen years old and naturally endowed with good looks. They wore black satin Taoist caps on their heads, their topknots were held in place by red cords with two floating ribbons dangling behind, on their bodies they wore black silk Taoist robes, and their feet were clad in sandals and white socks. From their bodies:

A fragrant aroma assailed the senses.

When guests arrived, they were there to:

Serve tea or serve water,

Pour wine and serve food;

while at night, they were available for Shih Po-ts'ai to hump from behind like a carrier hugging a trunk, using them to:

Assuage his lust and gratify his hunger.

Although ostensibly they were the disciples of the head priest, in actuality they were nothing more than the master's concubines. And there is yet another feature that is hardly mentionable, which is that each of them, when they took down their trousers, had a large sanitary napkin strapped over his crotch to prevent the leakage of urine.

Gentle reader take note: All families with good boys and good girls should be sure never to deliver them to Buddhist monasteries or Taoist temples to leave the family and become monks or priests, Buddhist nuns or Taoist priestesses. Once exposed to those:

Male thieves and female whores,

nine out of ten of them are likely to be victimized. There is a poem that testifies to this.

For what purpose are Taoist sanctuaries and
  Buddhist temples established?
The Taoists worship their Heavenly Worthies,
  the Buddhists worship Buddha.
They are beautifully landscaped in order to
  give a false sense of purity;
Providing for visitors and welcoming guests
  they engage in perverse doings.
Accoutering their disciples with attractive

clothes and handsome outfits;
They make use of wanton wine and leisured tea
in ravishing female beauties.
How sad that the tenderly nurtured offspring
of respectable families;
Should be entrusted to such monastics only to
serve as their concubines.

Before long, the two disciples, Shou-ch'ing and Shou-li, set up a table in the room and laid out a vegetarian repast including mouth-watering sweetmeats, pastries, steamed and fried vegetarian dishes, and an assortment of other delicacies that filled the entire surface of the table. The first-class Sparrow Tongue tea, brewed with sweet water, was served in cups of white Ting-chou porcelain, with silver teaspoons in the shape of apricot leaves. When they finished their tea and the utensils had been cleared away, a selection of delicacies to go with the wine was served in:

Large platters and large bowls,

consisting of chicken, goose, fish, duck, and other such nonvegetarian fare.

Pouring amber-colored wine,
Into chased silver goblets,
The wine flowed in golden ripples.[27]

When the wine was served, Yüeh-niang wished to take her leave and called for Tai-an to come forward with a bolt of muslin and two taels of silver on a red lacquer tray and present them to Shih Po-ts'ai as an expression of their gratitude.

"We ought not to put your esteemed temple to so much trouble," said Wu K'ai. "These paltry gifts are merely an expression of our gratitude to Your Reverence. There is no need for you to offer us wine and food. It is growing late, and we must set out to descend the mountain."

This threw Shih Po-ts'ai into such consternation that he expressed no end of thanks, saying, "Untalented as I am, it is only thanks to the generous patronage of the Goddess that I am serving as the head priest of the Temple of the Iridescent Clouds here on the

sacred peak, where I am dependent on the contributions received from the four quarters. Were I not to use these funds to entertain the donors from the four quarters, what should I use them for? And now, having offered merely these meager refreshments, I have put you to the trouble of presenting me with these generous gifts. You put me in a position in which it would be:

Discourteous to refuse, and

Embarrassing to accept."

Only after repeatedly refusing to accept the proffered gifts did he finally direct his disciples to put them away.

Endeavoring to detain Yüeh-niang and Wu K'ai, he said, "Be so kind, whatever else you do, as to return to your seats for a little while, and imbibe three cups of wine. By so doing you would allow me to fully express my humble feelings."

When Wu K'ai saw how assiduously they were being pressed to stay, he felt obliged to sit down again with Yüeh-niang.

In no time at all, some heated delicacies were served, and Shih Po-ts'ai said to his disciples, "This wine is hardly worth drinking. Go and open that jug of lotus blossom wine with its penetrating fragrance that His Honor Prefect Hsü gave me the other day so we can share it with His Honor Wu."

Before long, his disciples brought in another heated flagon and poured out the warm wine, the first cup of which Shih Po-ts'ai offered to Yüeh-niang with both hands, but she refused to accept it.

"My younger sister is not accustomed to drinking wine," said Wu K'ai.

"My lady," said Shih Po-ts'ai, "You may encounter wind and frost along the way. Have a little. What harm can it do. Just drink a moderate amount."

So saying, he poured out half a cup for Yüeh-niang and another cup for Wu K'ai, saying, "Your Honor Wu, take a taste of this wine to see how you like it."

Wu K'ai drank a mouthful, and finding it to be:

Fragrant, sweet, and delicious,

With a robust and lingering flavor,

said, “This is indeed a fine wine.”

“I would not deceive you, venerable sir,” said Shih Po-ts’ai, “but this wine was given to me by His Honor Prefect Hsü of Ch’ing-chou. His elderly lady, his daughter, and his son come to the Temple of the Eastern Peak every year to burn incense and sponsor a performance of the *chiao* rites of cosmic renewal.

Their relationship with me is extremely close.

Both his daughter and his son were brought here to undergo the ceremony of having religious names bestowed upon them under the aegis of the Goddess of Iridescent Clouds. On seeing that I:

Possessed a placid disposition,

Was devoted to burning incense,

And was invariably trustworthy,

they have shown me both respect and affection. In the past, half the resources of these two temples at the foot and the summit of the mountain have been subject to taxation, but in recent years, thanks to the benevolent patronage of His Honor Prefect Hsü, who has memorialized the throne to suspend these exactions, these resources are no longer taxed but are allowed to remain in the possession of the temples to be expended first of all on the worship of the goddess and secondly on the entertainment of incense-burning pilgrims from the four quarters.”

While this parley was taking place in the abbot’s quarters, down below, Tai-an, Lai-an, and the chair bearers who had brought them were provided with a place to sit down and were served soup, rice, and other snacks along with wine and meat in:

Large platters and large bowls,

until they had eaten their fill.

Gentle readers take note: Since Shih Po-ts’ai had concealed Yin T’ien-hsi on his premises and inveigled Yüeh-niang into his quarters with a view to giving him an opportunity to consummate a secret liaison with her, he could hardly fail to do whatever he could to play up to her.

After drinking several cups of wine, Wu K’ai saw that it was getting late and wanted to get up and go, but Shih Po-ts’ai said,

“The sun is about to set, and it is already too late for you to make your descent of the mountain. If you are not unwilling to stay overnight in my quarters, it would be easier for you to go down the mountain tomorrow morning.”

“It so happens that we have left some luggage in the inn,” said Wu K’ai, “and I fear that our absence might give petty people an opportunity for mischief.”

Shih Po-ts’ai laughed at this, saying, “There is no reason to worry about that. If anything untoward should occur, and it became known that you were on a pilgrimage to our temple, the inhabitants of the villages and inns would be scared to death. How do you suppose they would like it if the innkeepers were dragged into the prefectural yamen and given a taste of the squeezers to induce them to uncover the whereabouts of the culprits?”

Upon hearing this, Wu K’ai continued to sit in his place while Shih Po-ts’ai poured him another large goblet of wine. When Wu K’ai became aware how potent the wine was, he concealed it under his clothing, pretended to be drunk, and asked to be escorted to a bathroom, after which he expressed a desire to be given a tour of the temple sanctuary. Shih Po-ts’ai, accordingly, directed his disciple Kuo Shou-ch’ing to accompany him, gave him the keys needed to open the doors, and sent Wu K’ai off to explore the premises. Wu Yüeh-niang was physically exhausted and wanted to lie down on the bed for a nap. Shih Po-ts’ai responded by going outside to sit down and locking the door behind him.

This turned out to be one of those occasions on which,

Something was destined to happen.

No sooner had Yüeh-niang sprawled out on the bed than she suddenly heard the sound of a clatter as a man jumped out from inside the paper partition behind the bed. He had a pink complexion with a three-forked beard, was about thirty years old, wore a dark black hat on his head, and was dressed in a blouse and trousers of purple brocade.

Embracing Yüeh-niang with both arms, he said, “My name is Yin T’ien-hsi, and I am the younger brother of Prefect Kao Lien’s wife. I

have long heard that you are the spouse of a prominent official and are endowed with looks that entitle you to be called a national beauty. I have:

Thought about you for a long time,
And thirsted for a glimpse of you,
But have lacked a way to meet you.[28]

Now that I have encountered your memorable person:

Such good fortune would suffice for three lives;
I will find it hard to forget either dead or alive.”

So saying, he forced Yüeh-niang back down on the bed and proposed to take his pleasure with her.

Yüeh-niang was panic-stricken at this and called out in a loud voice:

“The world is at perfect peace;
The universe is shining bright.[29]

How can you bring yourself to manhandle a decent person’s wife this way?”

She attempted to make her escape, but Yin T’ien-hsi would not let her go and knelt down before her, saying, “My lady, pray be quiet, and favor me by complying with my urgent request.”

Yüeh-niang responded to this by calling out for help, again and again, in an even more strident voice than before.

When Lai-an and Tai-an heard this, and recognized it to be Yüeh-niang’s voice, they ran back to the sanctuary in a state of obvious agitation to look for Wu K’ai, calling out, “Brother-in-law, bestir yourself. Our mistress is in the abbot’s quarters engaged in an altercation with someone.”

Wu Yüeh-niang Shakes Up the Temple of Iridescent Clouds

Wu K’ai promptly made his way:

Covering two steps with every one,

back to the abbot’s quarters and tried to push open the door but was unable to do so.

He heard Yüeh-niang shout out in a loud voice:

“The world is at perfect peace,

what do you think you're doing trying to imprison a female pilgrim here?"

At this, Wu K'ai called out, "Sister, don't panic. I'm here."

So saying, he picked up a piece of rock and used it to smash open the door. When Yin T'ien-hsi realized that someone was on his way in, he promptly let go of Yüeh-niang and disappeared in a cloud of dust behind the bed. It so happens that Shih Po-ts'ai had set things up so that there were escape routes behind all the beds on the premises.

When Wu K'ai managed to smash open the door to the abbot's quarters, he asked Yüeh-niang, "Sister, did that rascal succeed in defiling you, or not?"

"He did not manage to defile me," said Yüeh-niang, "but the rascal got away from behind the bed."

Wu K'ai went out to look for Shih Po-ts'ai, but he had hidden himself away, merely sending his disciples out to deal with the situation. Wu K'ai was infuriated by these developments and ordered the servants who had accompanied him, including Tai-an and Lai-an, to smash up the doors, windows, and walls of the abbot's quarters. He then escorted Yüeh-niang outside the Temple of the Goddess of Iridescent Clouds, where they got into their sedan chairs and set off to descend the mountain.

It was dusk when they started out, and it took half the night before they reached their inn at the foot of the mountain before dawn and told the innkeeper, thus and so, what had happened.

The innkeeper:

> Repeatedly expressed his dismay,[30]

saying, "You ought not to have done anything to disturb that Yin T'ien-hsi. He is the younger brother of the wife of the prefect of T'ai-an and is known as Year Star Yin. After you have gone, he will take out his resentment by making trouble for us innkeepers. He will never be willing to call it quits."

Wu K'ai responded by giving him a tael more than the charge for their lodgings, collected their luggage, and, escorting Yüeh-niang's sedan chair, set off as fast as they could go. Behind them, Yin T'ien-

hsi, who was reluctant to let them get away, came down the mountain in hot pursuit, at the head of a bunch of twenty or thirty idlers, armed with broadswords and short sticks.

Meanwhile, Wu K'ai and his entourage:

Covering two stages in the time for one,[31]

arrived during the fourth watch at a hollow in the hills, where they saw a light glimmering in the distance. When they approached closer, they found that it was a cavern in the rock in which an old monk was reading a sutra by candlelight.

Wu K'ai addressed him, saying, "Master, we had gone to the summit to burn incense when we were driven away by some ruffians and forced to flee down the mountain.

In the murky darkness of the night,[32]

we have arrived here after having:

Missed the track and lost our way.[33]

Permit me to ask you, Master, what is the name of this place, and how can we get home from here?"

"You are on the eastern spur of Mount T'ai," the elderly monk responded, "and this cave is known as the Snow Stream Cave. I am called Ch'an Master Snow Cave, and my religious name is P'u-ching.[34] I have been engaged in religious practice here for twenty or thirty years. You have been fated to encounter me here, and you ought not to proceed any further tonight. There are innumerable:

Wild animals, tigers, and leopards,[35]

on the lower slopes of the mountain. If you continue on your way early tomorrow morning, there is a highway leading straight to your home in Ch'ing-ho district."

"I fear those ruffians may still be pursuing us," said Wu K'ai.

P'u-ching took a look outside and said, "There is nothing to fear. Those ruffians, after coming halfway down the mountain, have already gone back where they came from."

He then asked Yüeh-niang her name, and Wu K'ai said, "This is my younger sister, the wife of Hsi-men Ch'ing. We came here in order to present incense on behalf of her deceased husband and have been fortunate enough to be rescued by you.

Your kindness will be amply rewarded,
We will never dare to forget it.”

Thereupon, they proceeded to spend the rest of the night in the cavern.

The next day, during the fifth watch, Yüeh-niang got out a bolt of muslin and offered it to the priest, but P’u-ching refused to accept it and said, “Instead of that, why don’t you allow me to induct a son of yours into the religious life so he can serve me as a disciple. How would you feel about that?”

“My younger sister,” said Wu K’ai, “has only a single son and expects him to succeed to the family inheritance. If she should bear another son, she might be willing to let him leave the family and become a disciple of yours.”

“My son is still an infant,” said Yüeh-niang, “and is less than a year old. He is scarcely ready for anything like that.”

“All you need to do is promise him to me,” said P’u-ching. “I have no need for him at present, but ten years from now I may ask you for him.”

As for Yüeh-niang:

From her mouth no word was uttered,

Master P’u-ching Recruits an Acolyte in Snow Stream Cave

but she thought to herself, “Ten years from now, I can decide what to do then.”

Consequently, she agreed to promise her son to P’u-ching.

Gentle reader take note: She should never have promised to let her son leave the family and enter the religious life as a disciple of the priest. Ten years later, when:

The empire was in a state of disorder,[36]

Yüeh-niang took Hsiao-ko and fled to Honan province to seek refuge with Yün Li-shou, but she lost her way and encountered P'u-ching in the Temple of Eternal Felicity, where he spirited her son away into a life of Buddhist celibacy:

Taking the tonsure and becoming a priest.[37]

Now that this matter has been explained we will say no more about it.

That day, Yüeh-niang and her entourage said good-bye to P'u-ching and proceeded on their way. After traveling all day, they came to a mountain that obstructed their path. This mountain was called Ch'ing-feng Mountain and presented a formidable appearance. Behold:

From all eight sides it appears towering;
From all four angles it looks precipitous.
Curious-looking pines adorn its summit
  with their coiled greens;
Branches of ancient trees are tangled
  amid their hanging vines.
Waterfalls fly through the air,
Assailing the senses with their chill[38] and
  causing hairs to stand on end;
Cliffs descend straight down,
Reflecting bright light into the eyes and
  awakening the dreaming soul.
The gurgling of the streams is audible;
The sound of the woodman's axe is heard.
Peaks and summits rise up in profusion;
The cries of the mountain birds are sad.
Deer congregate in their swarming herds,[39]
Foxes connive together in their cliques;
Traversing the brambles as they leap
  their way back and forth,
Seeking their prey with howls as they
  run forward and backward.

Standing on the grassy slopes,
As far as the eye can see there are
no travelers' inns;
Traversing the mountain paths,
On every side there are merely the
graves of the dead.
If this is not a place where Buddhist
monks practice religion,
It must be a lair from which outlaws
commit their atrocities.[40]

It so happens that this Ch'ing-feng Mountain had a stronghold called the Ch'ing-feng Stronghold located on it that housed three outlaw chieftains, one of whom was called the Brocade Tiger, Yen Shun; one of whom was called the Short-legged Tiger, Wang Ying; and one of whom was called the Palefaced Gentleman, Cheng T'ien-shou.[41] They had a troop of five hundred followers serving under them who devoted themselves solely to:

Housebreaking and highway robbery,[42]
Setting fires and killing people,

so that no one dared to interfere with them.

On this occasion, as Wu K'ai and his entourage, riding their donkeys and escorting Yüeh-niang's sedan chair, proceeded to make their way into the mountain, the sun had already set, and:

In the darkness of the night,

there were no villages or roadside inns to be seen. Just as they were becoming apprehensive about the dangers of their situation, a horse-tripping rope was thrown out that snagged Wu K'ai's mount and tumbled him into a pit.

It so happens that the brigands at the foot of the mountain had seen Yüeh-niang's sedan chair and Wu K'ai's entourage coming up the mountain slope and reported it to the three outlaw chieftains, who dispatched a bunch of brigands to seize their luggage and escort them all up to their stronghold. At the time, the three outlaw chieftains were having a drink with Sung Chiang, the hero from

Shantung whose cognomen was Opportune Rain, and who had taken refuge there after slaying the singing girl Yen P'o-hsi.[43] The three outlaw chieftains had invited him to stay at their stronghold for a few days.

When Sung Chiang saw that Yüeh-niang wore a mourning cap over her chignon, was clad in plain white mourning garments, and that:

Her deportment was upright and correct,
And her countenance exquisitely shaped,[44]

he concluded that:

She was surely not the spouse of an ordinary person,
But must be the dependent of a well-to-do household.

He therefore proceeded to ask for her name.

At this, Yüeh-niang stepped forward, bowed to him, saying, "Many felicitations," and then addressed him with the words, "Your Highness, my maiden name is Wu, and I am the wife of the deceased Battalion Commander Hsi-men Ch'ing, for whom I am maintaining a chaste widowhood. When my husband became seriously ill, I swore an oath to come offer incense on his behalf at Mount T'ai; but when I was on the summit just a while ago I was assaulted by Yin T'ien-hsi, and we have been fleeing from him, all day and all night, in the attempt to make it safely home. How could we have anticipated that in the dark of night we would make the error of traversing the foot of this mountain of yours? We dare not expect to retrieve the saddlebags containing our luggage, but would plead with you to spare our lives. If we should succeed in returning safely home we will feel fortunate indeed."

When Sung Chiang observed the sad and moving tone of Yüeh-niang's words, he felt a degree of compassion for her and, bowing to Yen Shun, said, "This lady is the wife of an official who once presided over some colleagues of mine, and:

With whom I was slightly acquainted.[45]

She came here in order to offer incense on behalf of her husband and, because she was pursued by Yin T'ien-hsi, made the mistake of trespassing on the precincts of this mountain of yours. She is a

woman of courageous virtue. If you will only consent to let her go for my sake, it will allow her to preserve her integrity."

To this plea Wang Ying responded, saying, "Brother, since I am so unfortunate as not to have a wife of my own, you should let me take her to serve as the matron of the stronghold."[46]

So saying, he directed his subordinates to seize Yüeh-niang and escorted her back to the interior of the stronghold.

At this, Sung Chiang turned to Yen Shun and Cheng T'ien-shou, saying, "Despite what I said, Brother Wang Ying is refusing to let me perform a good deed."

"This brother of ours," said Yen Shun, "is fine enough in most respects, but he is guilty of this one fault. Whenever he sees a woman possessed of feminine beauty, he lusts after her with fire in his eyes."

Sung Chiang refused to drink any more wine and accompanied the other two to the interior of the stronghold, where they found Wang Ying in the act of embracing Yüeh-niang and attempting to take his pleasure with her.

Sung Chiang strode right up to Wang Ying and, seizing him with one hand, dragged him back to the front of the stronghold, saying, "Worthy Brother, if you wish to play the role of a hero, to exhaust the very marrow of your bones[47] in sexual indulgence is not the way to enhance your stature. If you wish to seek a wife, let me act as a go-between on your behalf, and I'll secure a virtuous virgin for you, observing all the standard ritual practices, who will come and be your wife. What reason is there for you to lust after remarried goods?"

"Brother," responded Wang Ying, "why not let me have my way, for better or for worse, in this matter?"

"That won't do," said Sung Chiang. "I, Sung Chiang, will certainly undertake to provide my worthy brother with a suitable bride in the future. The fact is that if you insist on taking this woman today, you will become a laughingstock to the denizens of the rivers and lakes. As for that rascal Yin T'ien-hsi, should I fail to be accepted by the bandit lair in Liang-shan Marsh, that will be that;

but should I be accepted at Liang-shan, I will see to it that his treatment of this woman is avenged."

Gentle reader take note: In later days, when Sung Chiang had arrived at Liang-shan and been chosen as the chieftain of the outlaw band there, because Yin T'ien-hsi tried to appropriate the garden of Ch'ai Huang-ch'eng, the Black Whirlwind Li K'uei was dispatched to deal with the situation and not only killed Yin T'ien-hsi but went on to wreak havoc at Kao-t'ang prefecture.[48] Now that this matter has been explained we will say no more about it.

On that day, when Yen Shun heard what Sung Chiang had to say, he did not even ask for Wang Ying's consent but ordered the chair bearers to approach and carry Yüeh-niang down the mountain.

When Yüeh-niang saw that she was being set free, she stepped up to Sung Chiang and bowed in appreciation, saying, "Your Highness has done me:

The favor of saving my life."

"Ai-ya!" exclaimed Sung Chiang. "I am not the ruler of this mountain stronghold but am merely a sojourner from Yün-ch'eng district. It is these three chieftains to whom you should pay your respects."

When Yüeh-niang had finished paying her respects, with Wu K'ai escorting her, she left the mountain stronghold, got into her sedan chair, and proceeded past Ch'ing-feng Mountain along the highway to Ch'ing-ho district. Truly:

Breaking to pieces the jade cage,
the phoenix flies away;
Smashing apart the metal padlock,
the dragon breaks free.

There is a poem that testifies to this:

In this world the heart of man alone
remains vile;
In all things demanding that Heaven
show him favor.[49]
If the square inch of one's heart is
devoid of evil;

Even amid wolves and tigers[50] one can
achieve success.[51]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 85

WU YÜEH-NIANG SURPRISES CHIN-LIEN IN THE ACT OF ADULTERY; AUNTIE HSÜEH AGREES TO SELL CH'UN-MEI ON A MOONLIT NIGHT

The trouble of bringing up daughters is
  bound to be disillusioning;[1]
To admit their husbands into the family
  is even more inappropriate.
They may address their in-laws as parents,
  but without genuine feeling;
They may choose to play the part of sons,
  but their acting is specious.
On entering your home they will complain
  of receiving inadequate love;
On leaving your household they are more
  likely than not to hate you.
If they feel that they are not receiving
  the treatment they deserve;
They can be counted upon to abuse their
  spouses at least once a day.

THE STORY goes that Wu K'ai escorted Yüeh-niang on her way back until the day that she arrived home. But no more of this.

To return to our story, ever since Yüeh-niang had left home, P'an Chin-lien and Ch'en Ching-chi:

In both the front and rear compounds,
carried on with each other at home as though engaged in:
The mating dance of a cock and a hen.
Not a single day elapsed without their getting together.

One day, Chin-lien noticed that:

Her eyebrows were drooping, and
Her waistline was expanding;
all day long she suffered from:
Lassitude and drowsiness, and
Had no desire to eat anything.

Calling Ch'en Ching-chi into her room, she said to him, "I've got something I need to tell you. For the last several days:

My eyelids are reluctant to open,
My midriff is gradually expanding,
My belly feels quivering motions,
I don't feel like eating anything, and
My body feels extremely lethargic.

While your father-in-law was still alive I asked Nun Hsüeh for a fertility potion containing the afterbirth of a firstborn male child that would enable me to conceive, but nothing ever came of it. Now that he is dead, even though I haven't been involved with you for very long, I am already pregnant. It was in the third month that I last menstruated, and it has been only six months since then, but I already have half a bulge in my belly. In the past I have been quick to criticize the faults of others, but now it looks as though I am likely to become a target of criticism. You'd better not remain:

Still asleep in dreamland, but take advantage of the fact that the First Lady is away from home to go procure an abortifacient of some kind for me so that I can dispose of this fetus and be able to appear in public without embarrassment. Otherwise, if I have no alternative but to give birth to some benighted creature, I might as well commit suicide, for I won't be able to:

Raise my head and look people in the eye."

On hearing this, Ch'en Ching-chi said, "We have all kinds of pharmaceutical ingredients in our shop, but I don't know which of them might serve as abortifacients, and I lack any recipe for their concoction. But you can relax. It's not a problem. That Dr. Hu who lives on Main Street is proficient at prescriptions, both great and small, palpation of the pulse, and the treatment of female disorders

and has been called upon by our household in the past. I'll go and obtain a couple of prescriptions from him which you can take in order to abort the fetus."

"My good brother," the woman responded, "you'd better get a move on if you want to save my life."

Ch'en Ching-chi, thereupon, wrapped up three mace of silver and went straight to the gate of Dr. Hu's house and called to be let in. Dr. Hu was at home and came outside, where he greeted him with a bow.

Recognizing Ch'en Ching-chi as the son-in-law of the prominent official Hsi-men Ch'ing, he offered him a seat, saying, "I haven't seen you for some time. May I ask what brings you to my humble abode, and:

What it is you would have me do for you?"[2]

"There is nothing else I would trouble you with," said Ch'en Ching-chi as he withdrew the packet of silver from his sleeve and offered it to him. "This is to defray the cost of the drugs. If I might prevail upon you to prepare a prescription or two for me:

It would serve to affirm your goodwill."

"In my family's practice of medicine," responded Dr. Hu, "with regard to the preparation of complex prescriptions, palpation of the pulse, gynecology, pediatrics, internal or external medicine, the *Chia-chien shih-san fang* (Thirteen alterative prescriptions), the *Shou-yü shen-fang*, (Divine prescriptions for the realm of longevity), the *Hai-shang fang* (Overseas panaceas [from the Isles of the Blest]),[3] and the various prescriptions for miscellaneous disorders, there is little that I have not mastered. I am also a specialist in the treatment of women both:

Before conception and postpartum.

Now blood is the fundamental element in female physiology. It is stored in the liver and flows out of the viscera, moving upward to form breast milk and moving downward to form menstrual emissions. It combines with semen to create the fetus. When a woman reaches her fourteenth year menstruation begins,[4] her conception vessel begins to flow, and her menses start to occur at

their monthly intervals, which are normally thirty days apart. If her blood and vital energy are out of harmony, there will be an imbalance between her yin and yang. If there is an excess of yang, her menses will occur earlier than usual. If there is an excess of yin, her menses will occur later than usual. It is the nature of blood that if it is hot it will flow, while if it is cold it will stagnate. Either an excess or a deficiency may induce disorder. Cold tends to produce white, and heat tends to produce red. When cold and heat are out of harmony, it is likely to result in red and white vaginal discharge. Generally speaking, when the blood and vital energy are appropriately balanced, the yin and the yang will be in harmonious accord; the semen and blood will converge with each other; and the fetus will be conceived in the uterus. The two pulses emanating from the heart and the kidneys can be palpated to monitor this development. Should the semen predominate, the fetus will be male. Should the blood predominate, the fetus will be female.

This is a self-evident principle.

In the early stages of pregnancy the most important thing is to tranquilize the fetus. Unless suffering from some other ailment, the pregnant mother should avoid taking any drugs or medications. After the ten months of pregnancy, when the time for parturition approaches, special care should be taken lest postpartum problems should develop. Beware! Beware!"

Ch'en Ching-chi laughed at this disquisition, saying, "I am not looking for a prescription to tranquilize the fetus, but for an abortifacient."

"Between Heaven and Earth,

Love of life is paramount,"

opined Dr. Hu. "Nine out of ten people only seek prescriptions that facilitate conception. How can you be looking for an abortifacient instead? I don't have any. I don't have any."

When Ch'en Ching-chi saw that he was objecting to his request, he added another two mace of silver to the sum he was offering and said, "There is no reason for you to concern yourself about it. Individuals have their individual needs. The woman in question

does not expect to have a safe delivery and consequently wishes to abort her fetus."

Dr. Hu accepted the silver, saying, "It doesn't matter. I'll give you the prescription for a potion known as the Safflower Clean-Sweeper. If she takes it, in the time it would take her to walk five li the fetus will be discharged."

There is a lyric to the tune "Moon on the West River" that testifies to this:

Take Radix Achyranthis, Eriocheir Sinensis,
and Radix Euphorbiae,
As well as Magnetite, Radix Knoxiae, and
Daphnes Genkwa Flos,
Together with Cantharides, Hematite, and
Sal Ammoniacum,
And dissolve them in a mixture of mercury
and saltpeter.

Also add Semen Persicae, and Tetrapanax
Papyriferus,
Secretio Moschi, Adenophora Tetraphylla,
and Campsis Grandiflora,
And decoct them all in strong vinegar to
make the Safflower Potion.
You can be certain that the fetus of the
child will be discharged.

Ch'en Ching-chi, accordingly, purchased two doses of the Safflower Clean-Sweeper, bade farewell to Dr. Hu, and turned them over to the woman on returning home, explaining to her, word for word, what the doctor had said. That evening, she decocted the Safflower Potion and proceeded to swallow it. Almost immediately her entire abdomen became filled with pain and, lying down on the k'ang, she had Ch'un-mei press and massage her belly. Who could have anticipated that:

Strange as it may seem,

in no time at all, when she sat down on the commode, the fetus was excreted. Claiming it to be only a menstrual discharge, she had Ch'iu-chü wrap it up in grass paper and discard it in the privy. The

next day, when the workman came to empty the contents of the privy, he observed that it contained the plump white remains of a little male fetus.

As the saying goes:

Good deeds seldom become known beyond the gate;
Bad deeds are quickly transmitted a thousand li.

Before many days had passed, the members of the entire household, both high and low, were all aware that Chin-lien had been carrying on an incestuous affair with her son-in-law and had aborted her illegitimate fetus.

One day, Wu Yüeh-niang arrived home after having been away for half a month on her journey to and from T'ai-an prefecture. It was already the tenth month when she came home, and the members of the entire household, high and low, came out to greet her, feeling:

Just as though she had fallen from Heaven.

Upon arriving home, Yüeh-niang first burned incense to the gods of Heaven and Earth and the Buddha and then paid obeisance before Hsi-men Ch'ing's spirit tablet, after which, she told Meng Yü-lou and her other sister wives, as well as the members of the household, high and low, all about what had happened to her at the temple on the summit of Mount T'ai and in the mountain stronghold. When she had finished, she couldn't help weeping profusely. When the members of the household, high and low, had finished paying their respects to her, Yüeh-niang saw that the wet nurse Ju-i had brought Hsiao-ko with her so that mother and son were reunited. After she had finished burning paper money and serving wine to entertain Wu K'ai before he left, that evening her sister wives provided a feast in Yüeh-niang's honor to welcome her home. But no more of this.

The next day, Yüeh-niang, having braved:

The wind and the frost on her journey,

and been exposed to hardship and frightening events, found herself to be suffering from feelings of pain and lethargy throughout her body and continued to be indisposed for two or three days.

Meanwhile, Ch’iu-chü, having been exposed to:

An earful and a bellyful,

of gossip about what Chin-lien and Ch’en Ching-chi had been up to, decided to go to the master suite and tell Yüeh-niang how the two of them had conspired to abort an illegitimate fetus and dispose of it in the privy, and how it had been discovered by the workman who came to empty the privy and consequently become public knowledge.

Because of the way her mistress had beaten and abused her, she could not contain her resentment, but when she went to the door of the master suite, Hsiao-yü, once again, spat in her face, boxed her ears, and cursed her, saying, “You lousy tale-telling slave! Get out of here. My mistress has just returned from a long journey and is feeling so unwell that she has not even gotten up yet. Get out of here at once. The last thing she needs is to hear something to upset her.”

This abusive reception caused Ch’iu-chü to:

Swallow her anger and keep her own counsel,

Nodding in assent and choosing to withdraw.[5]

One day it was one of those occasions on which:

Something is destined to happen.

Ch’en Ching-chi came into Chin-lien’s quarters to pick up some clothes that had been stored there by the pawnshop, and he and the woman proceeded to fall to it together in the Flower-viewing Tower on the second floor.

Ch’iu-chü took the opportunity to go back to the rear compound and summon Yüeh-niang to come see for herself what was going on, saying, “I have told you what they are up to at least two or three times, but you have not believed me. While you have been away the two of them have been getting together here at home:

Sleeping from morning to night,

And then from night to morning,

and now they have actually smuggled out an illegitimate fetus. She and Ch’un-mei have forged an alliance with each other, and today he and she are up to their evil shenanigans once again on the second

floor. I have not been telling lies to you. You should come see for yourself as quickly as possible."

Yüeh-niang promptly set out for the front compound. The two of them were just in the thick of things and had not yet come downstairs.

Who could have anticipated that the parrot in a cage hanging under the eaves in Chin-lien's room was capable of speech and called out in a loud voice, "The First Lady is here."

Ch'un-mei, who was in the room at the time, heard this and came outside where she saw that it was Yüeh-niang. Before she could call the woman down from the upper floor, Ch'en Ching-chi, with the clothes he had come to fetch in hand, came downstairs and headed for the door.

Yüeh-niang took him strongly to task, saying, "My child, have you lost your memory? What have you come barging in here for:

As if you didn't know any better?"

"A customer is waiting in the shop," explained Ch'en Ching-chi, "and there was no one else available to come get his clothes for him."

"I left clear instructions," said Yüeh-niang, "that in that case you should send a page boy in to fetch things. What excuse could you have to invade a widow's quarters for no good reason:

As if you didn't know any better?

Such conduct is utterly shameless."

These accusations caused Ch'en Ching-chi to flee outside, as though:

Whether his fate were governed by metal or by water,

There was no place for him to hide.

Meanwhile, the woman was so embarrassed that she did not venture to come downstairs for what seemed like half a day.

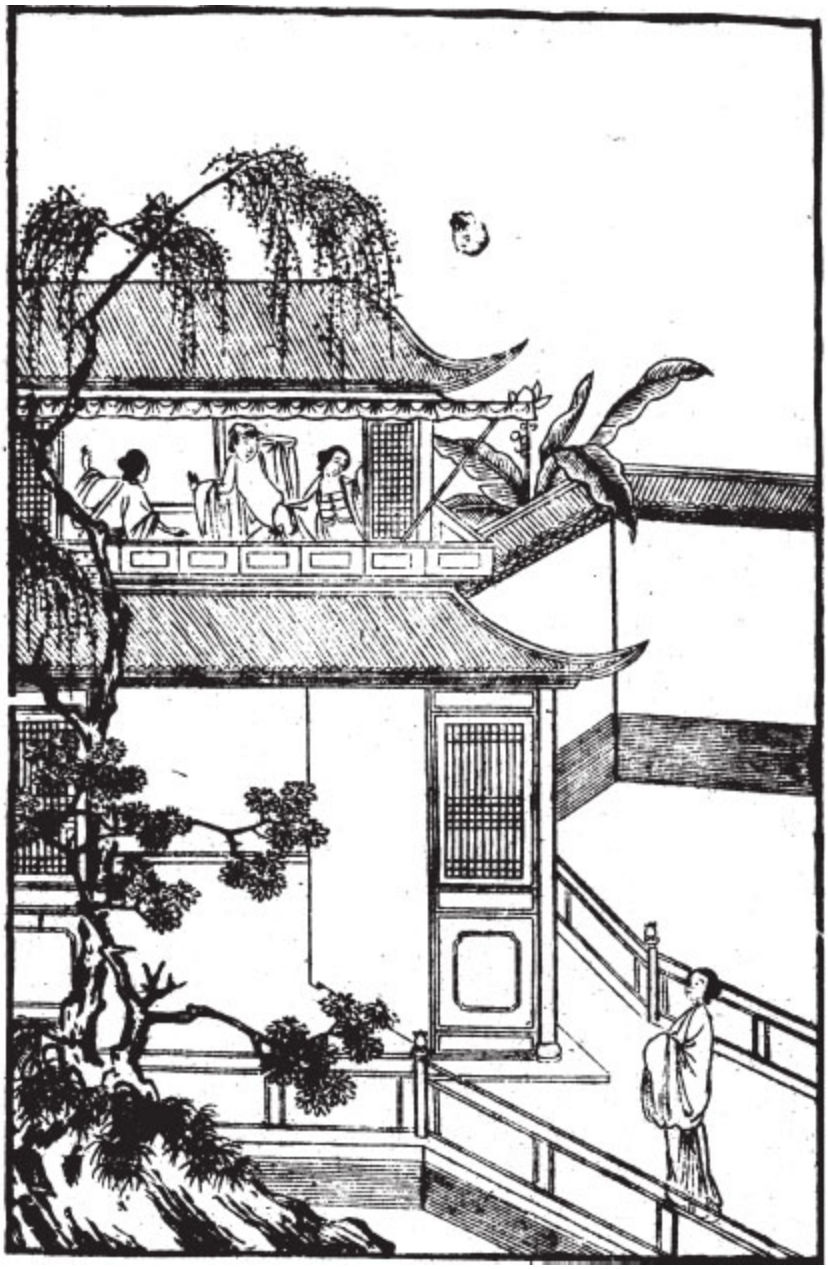
When she finally did come down, Yüeh-niang gave her a real dressing down, saying, "Sister Six, from now on you had better not continue to carry on so shamelessly. You and I are now widows, and our status is not what it was when we had a husband. Though:

Everything may remain sweet smelling at home,

Our reputation will become malodorous abroad.
Even basins and jugs have ears.

What sort of shenanigans have you been up to with this youngster:
As if you didn't know any better?

You have given our servants reason to make unspeakably obscene allegations about you behind your back. As the sayings go:



Wu Yüeh-niang Catches Chin-lien in the Act of Adultery

If a man is untrustworthy,
He's as weak as untempered steel;
If a woman is unfaithful,
She's as pliable as sesame candy.
If one is upright,
One will achieve one's aims without giving orders;
If one is not upright,
Though one may give orders they will not be obeyed.[6]

If you were resolute and straightforward in your conduct, you would not give the servants any reason to criticize you behind your back. They have complained to me about you several times in the past, and I did not believe them. But today, I have seen what you are up to with my own eyes, and it is unspeakable. As I have admonished you today, you must form a resolution to protect our husband's good name in the future. Take my own case; while I was away on my incense-burning pilgrimage I was threatened with violence and coercion by those ruffians two or three times. If I had not been rigorous in protecting my honor, I might never have been able to make my way home."

When Chin-lien was subjected to this tirade of criticism from Yüeh-niang, she was so embarrassed that her face became a patchwork of red and white blotches, and she denied the charges a thousand times over, saying, "I was on the second floor burning incense, while our son-in-law Ch'en was in the storeroom nearby collecting his clothes. Whoever said so much as a word to him?"

At this juncture, Yüeh-niang, after disputing with her for some time, returned to the rear compound.

That evening in their quarters, Hsi-men Ta-chieh also took Ch'en Ching-chi to task, saying, "You lousy jailbird! You can hardly deny that you were caught red-handed with:

Irrefutable proof of your guilt,

yet you continue to babble on about it. What sort of shenanigans were the two of you up to on the second floor? It goes without saying that the two of you have been up to mischief together while keeping me in the dark just as though you had:

Put a water crock over my head.
That whore has stolen my husband while still trying to keep me entrammeled with her specious words.

Like the bricks in the privy:
She is both hard and smelly,

and seems to think she can still continue to ride herd on me. She's just like:

The ramshorn scallion that grows by the southern wall:
The longer it stays there the hotter it gets.

And you seem to think that you can still go on scrounging for food in this household."

"You whore!" retorted Ch'en Ching-chi. "While your family has hold of my money, you have the nerve to accuse me of scrounging for food off them."

So saying, he headed off for the front compound in a fit of pique.

From this time on, Ch'en Ching-chi kept to the front compound, no longer daring to enter the rear compound without some legitimate excuse. When it was necessary to get anything from the storeroom, either Tai-an or P'ing-an would come inside and go up to the second floor to fetch it. Food for the midday meal was no longer brought out to the shop from the rear compound, leaving Manager Fu Ming in his hunger no recourse but to take money and go out on the street and purchase ready-made noodles to eat. Truly:

When the dragon battles the tiger,
The one hurt is the innocent fawn.

All the doors and gates were closed while the sun was still high in the sky. As a result, the amorous relations between Ch'en Ching-chi and Chin-lien were interrupted once again. Ch'en Ching-chi's original family home had been looked after and occupied for some time by his maternal uncle, Militia Commander Chang Kuan, who had forfeited his office and was residing there in retirement. Ch'en Ching-chi resorted to going there for his meals, both early and late, and Yüeh-niang did not even bother to inquire about it.

The two of them were separated for as much as a month without even seeing each other. For the woman, all by herself:

Each day was like three months of autumn;
Each night seemed like half a summer.
How could she endure:
The seclusion of her deserted chamber,
Or the scorching flames of her desire?
To even catch a glimpse of him was:
As difficult as difficult could be,
and between the two of them:
All communication had been cut off.
As for Ch'en Ching-chi:
There was no way he could gain access to her.[7]

Suddenly one day, he caught sight of Auntie Hsüeh as she passed by outside the gate, and it occurred to him that he might be able to prevail upon her to deliver a note to Chin-lien on his behalf that would:

Express his concern about their separation,
And serve to reveal his innermost feelings.

One day, on the pretext of going to settle accounts with a creditor outside the city gate, he rode his mount straight to the home of Auntie Hsüeh, tied up his mule, raised the hanging screen, and asked, "Is Auntie Hsüeh at home?"

Her son Hsüeh Chi's wife, Chin Ta-chieh, was sitting on the k'ang with her baby son in her arms, in the company of two girls that people had entrusted to Auntie Hsüeh to offer for sale as maidservants. When she heard someone calling for Auntie Hsüeh, she came out and asked who it was.

"It's only me," said Ch'en Ching-chi, and asked, "Is Auntie Hsüeh at home, or not?"

"Uncle, please come inside and have a seat," responded Chin Ta-chieh. "My mother-in-law has gone to someone's place to collect payment on a few items of costume jewelry that she is offering for sale. What have you got to say to her? I'll send someone to call for her."

So saying, she hastened to pour out a serving of tea for Ch'en Ching-chi.

After he had sat there for a little while, who should appear but Auntie Hsüeh, who came in and greeted Ch'en Ching-chi with a bow, saying, "Uncle, what wind has blown you to my home here?"

Turning to Chin Ta-chieh, she said, "Pour out some tea for Uncle to drink."

"He has just finished a serving of tea," said Chin Ta-chieh.

"I would not have bothered to come for no reason," said Ch'en Ching-chi, "but I have been entangled, thus and so, with the Fifth Lady for some time, and now, thanks to the wagging tongue of that maidservant Ch'iu-chü, our liaison has been disrupted, and both the First Lady and my wife, Hsi-men Ta-chieh, have decided to turn a cold shoulder to me. My relationship with Sister Six is such that:

We can never agree to be separated,

but the two of us have been kept apart for some time now, and:

All communication has been cut off.

I would like to send a few words to her, but there is no one able to get inside for this purpose. That is why I have felt compelled to appeal to you in the hope that you might find some way, thus and so, to transmit a message on my behalf."

Reaching inside his sleeve, he brought out a tael of silver, and said, "This paltry gift is merely offered in the hope that you can use it to purchase some tea for yourself."

No sooner did Auntie Hsüeh hear him out than she fell to:

Clapping her hands and beating her palms,

as she laughed out loud, saying, "Whoever heard of a son-in-law making out with his mother-in-law? Such conduct is unheard of in this world. Uncle, tell me the truth. Really, how did you ever accomplish such a thing?"

"Auntie Hsüeh," responded Ch'en Ching-chi, "pray keep your voice down, and stop scoffing at me. I have brought a sealed note here with me, and I hope that, for better or for worse, you will be good enough to deliver it to her for me tomorrow."

Auntie Hsüeh took the note with one hand, saying, “Ever since your First Lady returned from her pilgrimage I haven’t gone to pay a call on her, so if I go do so now I can kill two birds with one stone.”

“Where can I expect to hear back from you,” asked Ch’en Ching-chi.

“I’ll go look for you in the shop and report to you there,” replied Auntie Hsüeh.

When they had finished their conversation, Ch’en Ching-chi mounted his mule and returned home.

To resume our story, the next day, Auntie Hsüeh took her box of trinkets and made her way first to the master suite in Hsi-men Ch’ing’s house to pay a call on Yüeh-niang. After sitting with her for a while, she also went to visit Meng Yü-lou, and only then went to Chin-lien’s quarters.

Chin-lien, at the time, had set up a table and was eating her congee.

When Ch’un-mei saw that the woman was:

Feeling depressed and unhappy,

she said, “Mother, you ought not to be so upset. Even the immortal maiden Ho Hsien-ku[8] was falsely accused of having daily trysts with a lover.

When gossip over pros and cons is overheard,[9]
If you pay no heed to it, it will disappear.

But even the immortals of ancient times were sometimes guilty of:

The moral deficiencies of petty persons,[10]

not to mention the likes of you and me. Moreover, at present, Father is dead, and the First Lady has given birth to a posthumous son, who may also be said to be:

Of questionable origin.

Consequently, she is in no position to exert control over our private affairs. You might as well relax.

Even if the sky should be about to fall,
There are the four giants to hold it up.

For humans living in this world:

Every day that you enjoy is another day."

Thereupon, she poured out some wine and handed a goblet of it to the woman, saying, "Mother, drink a cup of this warmed wine in order to dissipate your depression."

Then, happening to notice that there were two dogs engaged in copulation beneath the steps, she said, "Since even animals enjoy this kind of pleasure, how can humans be expected to do otherwise?"

As they were drinking their wine, who should appear but Auntie Hsüeh, who came in, bowed in greeting, and said, "The two of you, mother and daughter, are certainly having an easy time of it."

Then, catching sight of the two copulating dogs, she laughed, saying, "What an auspicious omen for your house. As the two of you enjoy the sight, how could it help but relieve your depression?"

So saying, she proceeded to bow to them once again.

"What wind has blown you here today?" the woman asked. "And why has it been so long since you paid us a visit?"

So saying, she offered Auntie Hsüeh a seat.

"I don't know what has kept me so busy all day long," said Auntie Hsüeh, "but I just haven't had any spare time. When the First Lady returned from her pilgrimage to the summit of Mount T'ai I failed to visit her, and she expressed her disappointment to me just now. I also visited the Third Lady on the west side of the rear compound and she decided to purchase two pairs of turquoise ornaments and a pair of decorative pins to hold her chignon in place. She is inclined to handle things promptly and weighed out eight mace of silver for me on the spot. Unlike that Sun Hsüeh-o from the rear compound, who bought two pairs of velvet artificial flowers from me in the eighth month, which were worth two mace of silver, but claims that she is short of cash and refuses to pay me. She is really a stingy sort. But may I venture to ask, why were you not anywhere to be seen?"

"I have not been feeling too well the last few days," the woman replied, "and have not been up and about."

Ch’un-mei proceeded to pour out a goblet of wine and offer it to Auntie Hsüeh, who promptly bowed in response, saying:

“If one drinks a cup of wine on entering the door.”

At which, the woman interrupted her, saying:

“You’ll bear a bonny baby someday.”

“I’m no longer able to do so,” responded Auntie Hsüeh, “but my daughter-in-law, Chin Ta-chieh, gave birth to a son only two months ago.”

She then went on to say, “Since the death of your husband, you must have been feeling lonely for some time now.”

“Needless to say,” the woman responded, “if he were only here everything would be fine. But at present, the two of us are being:

Alternately broken up and ground down.[11]

I won’t deceive you, Auntie Hsüeh, but right now in this household:

When people are many, tongues are many.

Ever since the First Lady produced that son of hers, her attitude has changed, and our sisterly feelings are no longer as warm as they used to be. For the last few days, both because I have been feeling depressed and because I have been the target of malicious gossip, I have not gone back to the rear compound.”

“It’s all due to that slave of ours, Ch’iu-chü,” explained Ch’un-mei. “While the First Lady was away from home, she made up an invidious story about my mistress out of thin air and dragged me into it as well, creating quite a disruption.”

“So it was all the doing of that maidservant of hers,” said Auntie Hsüeh. “How could she bring herself to betray her mistress that way? It goes without saying that:

If you don the black livery of a servant,

You must cling to even the blackest post.

That kind of conduct will never do.”

At this, the woman turned to Ch’un-mei and said, “Go see what that slave is up to. I fear she may be eavesdropping on us.”

“She’s back in the kitchen picking up some rice,” said Ch’un-mei. “That ruptured vessel of a slave serves in these quarters as:

Nothing but a leaky trough.

She habitually takes our private affairs and peddles them abroad."

"Since no one else is present," said Auntie Hsüeh, "we can hold a frank conversation. Yesterday, your son-in-law Ch'en Ching-chi came to my place and told me, thus and so, what has been going on. So it turns out that she was the one responsible for exposing your affair. Ch'en Ching-chi told me that the First Lady has taken him severely to task, seen to it that all the doors are tightly secured, and prohibited him from coming inside to fetch clothes or pharmaceutical supplies. And that she has even gone so far as to move his wife Hsi-men Ta-chieh into the rear compound to reside in Li Chiao-erh's former quarters on the east side of the courtyard, and stopped sending food out to the shop for his lunch, so that he has been compelled to go to the home of his maternal uncle Chang Kuan for his meals. What sense does it make for her to refuse to trust her own son-in-law, but to put her trust in those page boys instead? He said that it has been some time since he has seen you and pleaded with me to deliver a note to you. He sends you his ardent regards and suggests that you should not allow yourself to be upset. After all, since your husband is dead, you might as well determine to go flat out and do what you want, no matter how much of a commotion it may cause. What is there to be afraid of?

Rather than fearing that a stick of incense
  may produce smoke,
You might as well simply set it on fire and
  let it go at that."

Thereupon, she took out the sealed note that Ch'en Ching-chi had entrusted to her and handed it to the woman. When she opened it and took a look she found that it contained nothing but a song to the tune "Red Embroidered Slippers" that read as follows:

The fire in the Zoroastrian Temple[12]
  burns my skin and flesh;
The Blue Bridge is flooded with water[13]
  right up to my throat.
Though we try to repress it, the word
  has been spread abroad.
Even if we should call it off, the

damage is already done.
If we should consummate the affair
it would be romantic;
But if we should not, they will still
contend that we did.[14]

After the words to the song, it read: “Addressed to the dressing table of Sister Six,” followed by the inscription, “Presented with a hundred salutations by Ch’en Ching-chi.”

When the woman had finished reading it, she tucked the note into her sleeve.

Auntie Hsüeh said, “He wants you to send a token of some kind back to him, along with a few words, so that he will know that I actually delivered his message.”

The woman told Ch’un-mei to share a drink of wine with Auntie Hsüeh while she retired into her room. After some time, she came out with a white satin handkerchief along with a gold ring. She had inscribed a song to the tune “Red Embroidered Slippers” on the handkerchief that read as follows:

On your account, I have had to anticipate
surprise and suffer fear;
On my account, you have gone so far as
to neglect your spouse.
On your account, I have stopped putting
on my rouge and powder;
On your account, I have had to disguise
my intentions before others;
On your account, I have had to resort to
deception with my servants.
As a consequence, the pair of us have both
become utterly distraught.[15]

When the woman had sealed these things up securely and handed them to Auntie Hsüeh, she said, “Convey my regards to him, and tell him that he ought not to let his temper get the better of him and persist in going to eat his meals at the home of his maternal uncle Chang Kuan. By so doing, he runs the risk of annoying his

uncle to the point that he may complain, saying, ‘You conduct your business at the home of your father-in-law but come to my place to eat your meals, thereby giving people the impression that both households are hard up.’ If he doesn’t have anything to eat, tell him to take some money from the shop and use it to buy snacks for himself and Manager Fu Ming. If you continue to let your temper get the better of you and refuse to come inside, who have you got to blame but yourself? It seems he is just an example of the adage that:

The thief suffers from a sense of guilt.”

Auntie Hsüeh said, “I’ll convey your message to him.”

After the woman had also given her five mace of silver, Auntie Hsüeh said farewell, went out the door, and headed for the shop at the front of the compound to look for Ch’en Ching-chi.

The two of them went to a secluded spot where they could talk in private, and Auntie Hsüeh handed the sealed package to him and told him that the Fifth Lady had enjoined him not to let his temper get the better of him or express his resentment, but find a way to come inside when he wanted to; and to refrain from going to eat his meals at his uncle Chang Kuan’s place, lest he give him cause for annoyance.

She then showed him the five mace of silver, saying, “This is the reward given me by the lady inside.

The holes in the water clock let it all spill out.[16]

There is no reason to doubt that the two of you will get together again in the future, and if she were to mention it to you without my having revealed it, I would be embarrassed.”

“Auntie Hsüeh,” said Ch’en Ching-chi, bowing deeply to her, “I am greatly indebted to you.”

Auntie Hsüeh took a few steps on her way but then came back and said, “I almost forgot something. Just now, as I was leaving, the First Lady sent the maidservant Hsiu-ch’un to intercept me and invite me back to the rear compound. She asked me to return this evening and take Ch’un-mei away with me because she intends to sell her. She said that she had acted as a go-between for the two of

you and colluded with her mistress in facilitating your adulterous affair. That is the reason she wants to get rid of her."

"Auntie Hsüeh," said Ch'en Ching-chi, "go ahead and take her to your place. I'll come pay you a visit someday soon, because there is something I want to ask her."

When their conversation was concluded, Auntie Hsüeh returned home.

Sure enough, that same evening, as the moon was rising, she came back to take Ch'un-mei away but went first into Yüeh-niang's quarters.

"Originally," said Yüeh-niang, "I purchased her from you for sixteen taels of silver, and now you can have her back for the same sum of sixteen taels of silver."

She then turned to Hsiao-yü, and said, "You go out front with her to take care of things, and see that she leaves empty-handed. Don't let her take any clothing with her other than what she has on."

Auntie Hsüeh then proceeded out front and told the woman, thus and so, "The First Lady has sent me to take Sister Ch'un-mei away. She told me that you and she had been:

Colluding in chicanery,

in order to facilitate your clandestine adultery, and that she:

Didn't care about the rights and wrongs,

of the situation, but only wanted to recover the original price she had paid for Ch'un-mei."

When the woman heard that she was going to take Ch'un-mei away in order to be sold, she opened her eyes wide and was unable to say a word for what seemed like half a day.

Before she knew it, her eyes brimmed over with tears, and she said, "Auntie Hsüeh, you can see how hard it has been on the two of us to be without a man in our lives. And now, when our husband has been dead for such a short space of time, she wants to get rid of his former bedmates. How can the First Lady be so bereft of human-heartedness, benevolence, and righteousness? Only because she has

given birth to this piddling bladder's spawn of hers, she feels she can ignore the rest of us, and:

Trample us into the mud.

That child of Li P'ing-erh's lived for less than a year and a half and had not even come down with smallpox, measles, chicken pox, or rubella yet. Who knows what Heaven may have in store for her, yet her self-confidence is great enough to block out the sun."

"Has her son developed smallpox, or not?" asked Auntie Hsüeh.

"No he hasn't," the woman responded. "After all, he's not even a year old yet."

"Ch'un-mei tells me," said Auntie Hsüeh, "that when Father was alive he took his pleasure with her."

"Took his pleasure with her indeed!" responded the woman. "That dead devil treated her as though she were as important to him as his vital organs.

She had but to say one thing,

And he would comply with ten.

Whatever she asked for, she received tenfold.

As a result, his legitimate wife who was in charge of the household had to take a back seat. If she wanted him to give a page boy ten strokes with the cane, Father would not venture to give him even as many as five."

"It's outrageous!" exclaimed Auntie Hsüeh. "The First Lady is making a mistake to act this way. To send off an attractive young woman who has been favored by her husband without allowing her to take a trunkful of her belongings with her, or even an outfit of clothing, but requiring her to leave empty-handed, will not seem right in the eyes of the neighbors."

"Did she actually tell you not to let her take even an outfit of clothing with her?" the woman asked.

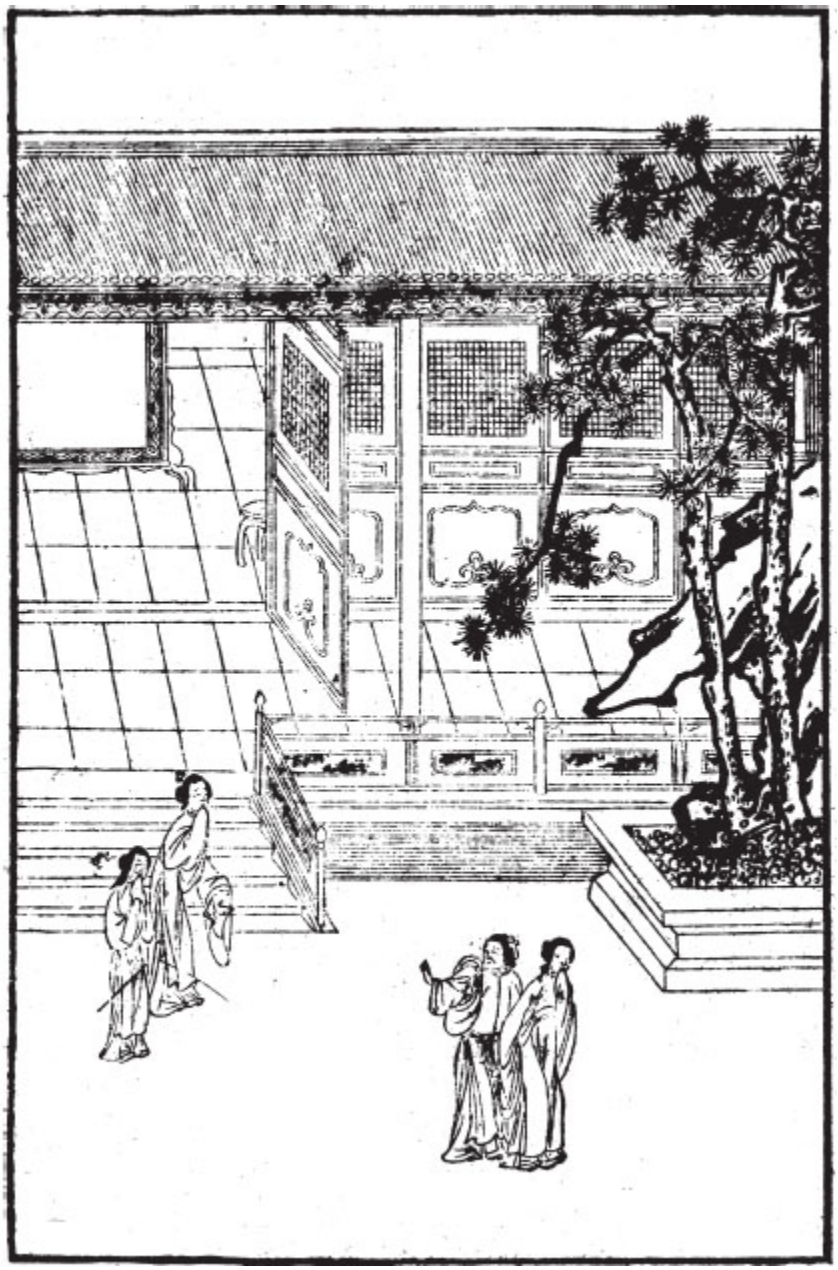
"The First Lady," replied Auntie Hsüeh, "told Hsiao-yü to come with me and see to it that she does not take any clothes with her, other than those she has on."

When Ch'un-mei, who was standing to one side, heard that she was being sold, she did not shed a single tear; but when she saw

that her mistress was weeping, she said, “Mother, what are you crying about? Once I am gone, try to get on as patiently as you can. Don’t injure yourself by worrying too much. If you worry yourself to the point of falling ill, there will be no one to sympathize with you. Let me go if I must. If I am not permitted to take any extra clothes with me, so be it. It has always been true that:

A decent man does not consume
his inheritance;
A decent woman does not wear
her bridal clothes.”[17]

As they were speaking, who should appear but Hsiao-yü, who came in and said, “Fifth Lady, you need not comply with the topsy-turvy instructions of my mistress. After all, the young lady has served you faithfully for all this time. I am prepared to:



Ch’un-mei Refrains from Shedding a Single Parting Tear

Deceive my superiors but not my inferiors.

You ought to select two of the best outfits from her trunk, wrap them up, and entrust them to Auntie Hsüeh to take along for her, both as a memento of her years with you, and to assist her as she embarks on her new life.”

“My good sister,” exclaimed the woman, “you are actually exhibiting a trace of benevolence and righteousness.”

"After all," responded Hsiao-yü:

"Who can be sure that nothing will ever happen to them?
Both the toad and the cricket,
Inhabit the same spadeful of earth.
When the hare dies, the fox is sad;
Creatures grieve for their fellows."

They then brought out Ch'un-mei's trunk and told her to pick out the kerchiefs and turquoise hairpins that she was accustomed to wear and take them with her. The woman selected two outfits of top-grade silk and satin garments, together with shoes and foot-bindings, and wrapped them up in a large package for her. She also gave her several of her own hairpins, combs, clasps, pendants, and rings. Hsiao-yü, too, pulled two pins out of her hair and gave them to Ch'un-mei. The remaining pearl necklaces, frets of silver filigree, and skirts and blouses of variegated and figured brocade, were all left undisturbed and carried back to the rear compound.

Ch'un-mei then bowed good-bye, and the woman and Hsiao-yü bade her farewell with tears in their eyes. As she was about to go out the gate, the woman wanted her to go pay a farewell obeisance to Yüeh-niang and the others, but Hsiao-yü stopped her with a negative wave of her hand. Ch'un-mei then proceeded to follow Auntie Hsüeh, without even turning her head, as she nonchalantly and resolutely marched out the main gate.

After the woman and Hsiao-yü had returned from seeing her out the gate, Hsiao-yü went back to the master suite to report to the First Lady, saying, "She left empty-handed, and her wardrobe has been retained, so she was not allowed to take anything with her."

Chin-lien made her way back to her quarters, where she was used to having Ch'un-mei's company. The two of them had been on intimate terms and were accustomed to sharing their innermost feelings with each other. But now that she had gone, her quarters seemed cold and desolate, and she felt so lonely that she commenced to weep out loud. There is a poem that testifies to this:

Her intimate words remain,
But now their love is severed;

In her room she is not seen,
In silence her soul melts.[18]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 86

SUN HSÜEH-O INSTIGATES THE BEATING OF CH'EN CHING-CHI; DAME WANG MARRIES OFF CHIN-LIEN TO THE HIGHEST BIDDER

Since there's no such thing in this life
as complete satisfaction;
In one's way of coping with the world
do not be too demanding.
It's a good thing always to pay heed
only to the words of superior men;
When disputes arise never listen
to the words of petty persons.
Only regard the customs of the age
as illusory performances;
While respecting the intentions of others
by keeping them at a distance.
If one were to address perceptive women with
a word to the wise;
It would be, "Don't ever confide your troubles
to your sweetheart."[1]

THE STORY GOES that from the time that Ch'un-mei left the household, P'an Chin-lien suffered from depression in her quarters. But no more of this.

To resume our story, after breakfast the next day, Ch'en Ching-chi went out on the pretext of settling accounts with a creditor and rode his mount to Auntie Hsüeh's house, where she happened to be at home. She invited him in, and Ch'en Ching-chi tied up his mule, came inside, and sat down. Tea was served to him, and he drank it, but Ch'un-mei, who was in an inner room, did not come out.

Auntie Hsüeh knowingly questioned him, saying, “Son-in-law, what have you come here to talk about?”

“I am on my way to settle accounts with a creditor up the street,” said Ch’en Ching-chi, “and just happened to pass by here. “Is the young lady that you came to take away last night here with you?”

“Yes, she is here,” replied Auntie Hsüeh, “but I haven’t found a purchaser for her yet.”

“If she’s here,” said Ch’en Ching-chi, “I would like to be able to see her, and say a few words to her.”

Auntie Hsüeh deliberately put on a meretricious act, saying, “My dear son-in-law, yesterday your mother-in-law was insistent in telling me that because the two of you had been:

Colluding in chicanery,

and produced this ugly scandal, as soon as I have taken her away, I must take precautions to prevent the two of you from meeting or speaking to each other. You had better leave at once. I’m afraid that she might send a page boy here who, on seeing you, would go home and tell her about it, with the result that I would no longer have access to the household.”

Ch’en Ching-chi merely responded with an ingratiating smile as he groped a tael of silver out of his sleeve, and said, “You can buy yourself some tea with this for the time being. If you accept it, I will reward you further on another day.”

As for Auntie Hsüeh:

Her eyes opened at the sight of money,

and she said, “My good son-in-law, short of money as you are, you are willing to spare some for me, are you? The fact is, though, that during the twelfth month of last year I pawned someone’s two pairs of embroidered pillow ends in your shop. It has been almost a year since then and, including interest, it would probably cost me some eight mace of silver to redeem them. Could you retrieve them for me by any chance?”

“That’s not a problem,” responded Ch’en Ching-chi. “I’ll retrieve them for you tomorrow morning.”

Auntie Hsüeh, on the one hand, invited Ch'en Ching-chi into the inner room to get together with Ch'un-mei and, on the other hand, told her daughter-in-law, Chin Ta-chieh, to prepare a meal, saying, "I'll go buy some tea things and snacks, and pick up a jug of wine, some potted meat, and the like, for the two of them to eat."

When Ch'un-mei caught sight of Ch'en Ching-chi, she exclaimed, "Son-in-law, a fine man you are! You're just:

An executioner who likes to play with his victims,

leaving my mistress and me in such a predicament that we are at a loss for what to do in any direction. You have been responsible for putting us in this situation in which:

The exposure of misbehavior arouses disapproval."[2]

"My sister," responded Ch'en Ching-chi, "you have already been expelled from their household, and I do not intend to remain there much longer myself.

He and his wife, Chao Ying-ch'un,

Will each go their separate ways.[3]

You must urge Auntie Hsüeh to find a good place for you. As far as I'm concerned:

Marinated leeks cannot be replanted

in the vegetable bed.

I plan to go to the Eastern Capital to consult with my father, and when I come back I'll not only divorce that daughter of theirs, but also demand the return of those boxes of valuables that my family entrusted to them."

Not long after he had finished speaking, Auntie Hsüeh came back with the tea things, wine, and other foodstuff that she had purchased, set up a bed-table on the k'ang, and laid out a repast so the two of them could drink wine and chat with each other. She also joined them for a cup or two. They carried on an animated dialogue for some time about Yüeh-niang's hard-heartedness.

Auntie Hsüeh said, "For her to expel such an attractive young lady as she is from the household without even allowing her to take any clothing or jewelry with her will not serve to enhance her value in the eyes of a future purchaser. And she asked for no more than

the return of her original purchase price. Even when you pour clean water from one bowl into another, some of it is likely to be spilled. How mean-spirited can you get? When Ch'un-mei was about to leave, the maidservant Hsiao-yü did her a favor by inducing the Fifth Lady to provide her with two outfits of clothing. If she had not done so, what would she have had to wear when being looked over by a prospective purchaser?"

By the time they began to feel the effects of the wine, Auntie Hsüeh told her daughter-in-law, Chin Ta-chieh, to take her baby with her and go visit for a while with a neighbor so that the two of them would be at liberty to enjoy themselves in the inner room. Truly:

> Just like male and female phoenixes amid
> the misty clouds,
> Or like sporting mandarin ducks, diving
> beneath the waves;[4]
> Signing a compact never to be separated
> during this lifetime;
> They agree to be happily bound together
> in the life to come.[5]

When the two of them had finished their encounter, they prepared to part but found it:

> Difficult to separate and difficult to split.[6]

Auntie Hsüeh was afraid that Yüeh-niang might send someone to spy on them and hurriedly urged Ch'en Ching-chi to get on his way, so he proceeded to mount his mule and return home.

Less than two days later, Ch'en Ching-chi came to present two gold lamé handkerchiefs and two pairs of ankle leggings to Ch'un-mei and also returned the pawned pillow ends to Auntie Hsüeh. He then spent some silver to purchase wine and proceeded to share a drink with Ch'un-mei in Auntie Hsüeh's quarters. Unbeknownst to them, while they were drinking together, Yüeh-niang sent the page boy Lai-an to find out why Auntie Hsüeh had not yet found a buyer for Ch'un-mei, and he happened to notice the mule tethered outside the gate.

When he got home, he reported this to Yüeh-niang, saying, “Your son-in-law is also there.”

Upon hearing this, Yüeh-niang became enraged, sent people to summon Auntie Hsüeh again and again, and criticized her severely when she showed up, saying, “You took that slave away with you:

Promising today that you would do it tomorrow,
And tomorrow that you would do it the next day,

while refusing to do your best to dispose of her as I commissioned you to do. It would seem that you are harboring her in order to exploit her propensity to engage in sexual affairs and thereby make some money for yourself. If you refuse to dispose of her, bring her back here. I’ll get Old Mother Feng to sell her for me and will no longer patronize you in the future.”

When Auntie Hsüeh heard this, with the loquaciousness of a go-between:

Wishing she had seven or eight more mouths
than nature had provided,

she exclaimed, “My Heavens! Venerable lady, you are mistaken in blaming me that way. Would you have me go after the God of Wealth with a stick? Under your patronage, venerable lady, how could I fail to do my best to dispose of her for you? Just yesterday, I took her to visit two or three potential purchasers, but none of them was willing to come up with the requisite sum. You asked me for the return of the original purchase price of sixteen taels of silver. But, as a mere go-between, how could I come up with such a sum out of my own pocket?”

“My page boy tells me,” said Yüeh-niang, “that that seedling of the Ch’en family was drinking wine with her at your place today.”

“Ai-ya! Ai-ya!” protested Auntie Hsüeh in consternation. “Here we go again. During the twelfth month of last year, I pawned someone’s two pairs of pillow ends at your shop on Lion Street, which they have now paid to redeem. Today, your son-in-law brought the pillow ends back to me, and I offered him a drink of tea, but without even drinking it, he hurriedly mounted his mule

and went his way. Since when did he come into my place to drink wine with anybody? It seems that this servant of yours is prone to:

Making up lies and telling tales."

This speech reduced Yüeh-niang to silence for a time, after which she said, "I am merely concerned that that seedling of the Ch'en family may have:

Developed ideas that induce depravity, and

Allowed his thoughts to be led astray."

"Do you take me to be a three-year-old child?" expostulated Auntie Hsüeh. "If any such thing were taking place, how could I have been unaware of it? In view of your instructions to me, do you think that I am indifferent to the relative merits of:

Long-term profits, and

Short-term gains?

When he came to my place he did not:

Stick around or sit down for any time,

but simply handed me the pillow ends and then departed without even drinking his tea. Since when did he have a chance to see the young lady from your household?

The only thing that ought to matter is the truth,

yet you have seen fit to subject me to these accusations. The fact of the matter is that, at present, Commandant Chou Hsiu would like to purchase her in the hope of obtaining a son but is only willing to offer twelve taels of silver for her. If I can get him to come up with thirteen taels, I could then weigh out the silver and turn it over to you. It is said that His Honor Chou Hsiu, on previous occasions, when attending parties at your place, has seen the young lady and been impressed by the repertoire of songs she could sing, as well as her demeanor, and that is why he is willing to spend these few taels of silver for her, despite the fact that she is not a virgin. As for the other potential purchasers, none of them will offer to put up that much."

Auntie Hsüeh thus succeeded in hammering out an agreement with Yüeh-niang on the purchase price.

Early the next day, she got Ch'un-mei's things together and saw to it that she was properly dressed and made up. She sported a cloud-shaped chignon to hold her hair in place;

Her head was adorned with pearls and trinkets;

she wore a blouse of red chiffon over a skirt of blue chiffon; and her feet were clad in a pair of shoes with upturned toes. Auntie Hsüeh then hired a sedan chair and escorted her to the home of Commandant Chou Hsiu. When Chou Hsiu observed that Ch'un-mei's countenance was:

Both redder and whiter,

than it was before; that her stature was:

Neither short nor tall;

and that she had a pair of tiny bound feet; he was as delighted as could be and weighed out an ingot of fifty taels of silver as her purchase price. Auntie Hsüeh took this home with her, where she chiseled off a piece worth thirteen taels, took it to the Hsi-men residence, and gave it to Yüeh-niang.

She also brought out an additional tael of silver to show her, saying, "This was given to me by His Honor Chou Hsiu as a reward for my efforts. Venerable lady, will you not also give me a little something?"

Wu Yüeh-niang felt compelled to accede to this request and weighed out five mace of silver for her. As a result, Auntie Hsüeh made a profit of thirty-seven taels and five mace of silver out of the transaction. The fact is that nine out of ten go-betweens make the money to support their households this way.

To resume our story, Ch'en Ching-chi now found himself in a situation in which Ch'un-mei had been sold, he no longer had access to Chin-lien, and Yüeh-niang refused to pay any attention to him. She saw to it that the doors were tightly locked, personally came out every evening to check them by lantern light, and closed and locked the ceremonial gate between the front and rear compounds before going to bed at night. Because of this, he felt himself to be helpless and was extremely frustrated.

This led him to quarrel with Hsi-men Ta-chieh more than once, calling her a whore time after time, and saying, “Since I married into your family as a son-in-law I have scarcely been guilty of eating you out of house and home, and your family has possession of trunkloads of my family’s gold and silver. You are my wife after all, but you not only fail to look after my interests but accuse me of scrounging for food off your family. Since when have I been eating off your family for nothing?”

He attacked Hsi-men Ta-chieh so severely that he reduced her to tears.

The twenty-seventh day of the eleventh month was Meng Yü-lou’s birthday, and she prepared several saucers worth of hors d’oeuvres and snacks to go with the wine and told Ch’un-hung, with the best of intentions, to take them out to the shop on the street front of the residence for Ch’en Ching-chi and Manager Fu Ming to enjoy.

Yüeh-niang objected to this, saying, “There’s no need to cater to that worthless creature. If you want to provide something for Manager Fu Ming, go ahead and provide something for him to enjoy, but there is no need to cater to that creature.”

But Meng Yü-lou rejected this advice, and Ch’un-hung took what she had prepared out and set it down on the counter in the shop. The jar of wine she had provided was large but was soon emptied, and Ch’en Ching-chi told Lai-an to go back and ask for more.

Manager Fu Ming objected to this, saying, “Son-in-law, there is no need to ask for more wine. This amount is adequate, and I am not going to drink any more.”

But Ch’en Ching-chi rejected this advice and insisted on sending Lai-an back to get some more.

They had to wait for quite a while, before Lai-an came back and reported, “There is no more wine to be had.”

Ch’en Ching-chi was already half drunk on the wine he had consumed and tried to send him back again, but when Lai-an refused to budge, he went out and bought some wine with his own money.

He then berated Lai-an, saying, “You lousy little slave, you just wait. Since your mistress is unwilling to countenance me, you slaves have also started to defy me, refusing to so much as move when I tell you to do something. Since I entered your household as a son-in-law, it can hardly be said that I have eaten enough to deplete your supply of wine or meat. When your master was alive, how did you treat me? But now that your master is dead, you’ve had a change of heart and begun to ignore me, doing whatever you can to get rid of me. My mother-in-law has paid heed to the slanders of you slaves and started to act defensively toward me, entrusting everything to you slaves, and nothing to me. But let her do as she pleases. I’m:

Quite inured to such alarms.”

“My good son-in-law,” expostulated Manager Fu Ming, “don’t continue to talk that way. If they don’t respect you, who do they respect? I imagine they must be too busy in the rear compound, or they would scarcely have refused to supply you with wine. It’s no big deal that you should scold them that way, but:

Walls have cracks,

Fences have ears,

and someone is likely to say that you have been drinking too much.”

“Venerable manager,” said Ch’en Ching-chi, “you don’t know what’s going on. As for me:

Though wine is in my belly,

My concerns are on my mind.[7]

My mother-in-law is credulous enough to believe the slanders that petty persons have lodged against me and treats me as though I have been guilty of intercourse with someone who is not guilty of intercourse with me. What if I were to have carried on affairs with every woman in the household? If I were taken to court, it would only be a case of intercourse with my stepmothers-in-law, which would result in no more than a charge of misconduct.[8] At present, I might as well divorce that daughter of yours and then draft a complaint and take you to court. Or else, I may go to the Eastern Capital and submit a memorial to the throne inside the Myriad Years Gate. Your family has possession of trunkloads of my family’s

gold and silver, all of which were originally ill-gotten gains accumulated by Yang Chien and are subject to confiscation by the state. How would you like it if I were to succeed in getting these several damned houses of yours confiscated, and the women of the household all sold into servitude by the judiciary? It's not as though:

I were not out to catch fish,
But only to muddy the waters,

for the fun of it. If she had any sense, she'd acknowledge me once again as her son-in-law and treat me as she did before, which would be for the benefit of all those concerned."

When Manager Fu Ming heard these threatening words, he said, "Son-in-law, you're drunk.

Wang Ten-plus-nine,
Let's sip our wine,

and set these wanton allegations aside."

At this, Ch'en Ching-chi opened his eyes wide and glared at Manager Fu Ming, saying, "You lousy old dog! How can you accuse me of making wanton allegations, or allege that I am drunk? It's not as though I've been drinking any wine of yours. Unworthy though I may be, I am the favored son-in-law in her family, and you are no more than a cashier employed by her household. Are you also trying to get rid of me? Don't worry, you old dog. You have made more than enough money off my father-in-law over the years, and have had more than enough to eat, and yet you want to join the cabal that is seeking to drive me out, do you? No doubt, you hope to be given sole charge of the business so you can skim off the cash to support your family. In the future when I lodge a complaint and take her to court I'll be sure to include your name in the indictment."

Manager Fu Ming was not a courageous man. When he saw that the situation had taken a turn for the worse, he put on his outer garments and, surreptitiously heading for home, disappeared in a cloud of dust. A page boy came out to collect the utensils and take them back to the rear compound, after which Ch'en Ching-chi

collapsed onto the k'ang and fell asleep. Of the events of that evening there is no more to tell.

The next day, early in the morning, Manager Fu Ming went into the rear compound to see Yüeh-niang and told her everything that had happened the night before. Weeping and wailing, he said that he wanted to quit his job and return to his original home, turn over his account books, and engage in trade no longer.

Yüeh-niang endeavored to dissuade him, saying, "Manager Fu, just relax and carry on your business as before. Don't pay any attention to that worthless piece of goods. He is as expendable as a piece of stinking shit. Originally, on account of the fact that his family was implicated in a legal proceeding, he was sent to seek temporary refuge in our household. There were no such things as gold and silver or other valuables involved. There were only several items from Hsi-men Ta-chieh's dowry, and the luggage that they brought with them. Meanwhile, his old man went into hiding in the Eastern Capital, while the members of our household were left in fear, day and night, that some petty person might inform on him and get us into trouble. When he came here he was no more than fifteen or sixteen years old, a mere fledgling, and he has had the good fortune to be supported by his father-in-law's family for all these years, and trained to be proficient in various enterprises. But now that:

His wing feathers are dry enough for flight,

he is:

Requiting kindness with enmity,

and:

Trying to sweep it all under the rug with a
single stroke of the broom.

He's just a youngster whose words cannot be trusted. What does he understand of Heavenly principle? But, in the future, Heaven will not fail to observe his conduct. Manager Fu, just relax and carry on your business as before. Don't pay any attention to him. He will surely come to feel ashamed of himself."

In this way, Yüeh-niang succeeded in placating Manager Fu Ming. But no more of this.

One day it was one of those occasions on which:

Something is destined to happen.

The pawnshop was crowded with customers who had come to redeem their belongings, when who should appear but the wet nurse Ju-i, carrying Hsiao-ko, who had come to deliver a kettle of tea for Manager Fu Ming to drink. As she set it down on the table Hsiao-ko, in the wet nurse's arms, began to cry for all he was worth.

On seeing this, Ch'en Ching-chi, in front of the crowd of customers, addressed himself to the baby, saying:

Half facetiously but in earnest,[9]

"Little brother, my precious child, you stop that crying."

He then turned to the customers, and said, "This child behaves just as though I were his father, in that he does what I tell him to do. When I tell him to stop crying, he stops crying."

This remark stunned the customers, and Ju-i admonished him, saying, "Son-in-law, what kind of talk is that? You even went so far as to address him as your son. Just see if I don't report this to the First Lady when I go back inside."

At this, Ch'en Ching-chi ran up to her and gave the wet nurse a couple of kicks, saying in a jocular but abusive manner, "Why you crazy louse of a stinker! Go ahead and report it; but if you do, I'll kick your ass hard enough to produce a sounding fart."

The wet nurse, with the baby in her arms, promptly went back to the rear compound and wept as she told Yüeh-niang, thus and so, what Ch'en Ching-chi had said about the child in front of the crowd of customers.

If Yüeh-niang had not heard this, nothing might have happened; but having heard it, while she was combing her hair in front of her mirror stand, she was rendered speechless for what seemed like half a day, and then:

Fell to the floor in a faint,[10]

Oblivious to human affairs.

Behold:

The jade from the Ch'u mountains is damaged;
Much to be lamented is Hsi-men Ch'ing's
lawfully wedded wife.
The bloom in the jeweled mirror is withered;
Despite the ninety days of spring given
by the Lord of the East.
Her flowery countenance looks dispirited;
Like the herbaceous peony in the West Garden
clinging to the red railing.[11]
Her sandalwood mouth remains speechless;
Like the Bodhisattva Kuan-yin of the South
Seas engaging in meditation.
In the little garden last night the spring
wind was disastrous;
Scattering the blossoms of the river plums
all over the ground.[12]

This threw Hsiao-yü into such consternation that she called together the members of the household, high and low, to help Yüeh-niang up into a sitting position on the k'ang. Sun Hsüeh-o then jumped onto the k'ang, administered artificial respiration for some time, and poured a dose of ginger extract into her throat, but it seemed like half a day before she regained consciousness. Yüeh-niang's breathing was obstructed at first, so that all she could do was choke, without being able even to sob out a sound.

The wet nurse Ju-i told Meng Yü-lou and Sun Hsüeh-o about the facetious remarks Ch'en Ching-chi had made about Hsiao-ko in front of the customers in the pawnshop and went on to say, "I endeavored to admonish him with the best of intentions, but he chased after me and kicked me a couple of times, nearly causing me to faint with anger on the spot."

Sun Hsüeh-o continued to support Yüeh-niang in an upright position until the others had left and then, while they were alone together in the room, quietly said to her, "Mother, there is no need to get angry. If you allow yourself to get so upset that:

Anything untoward should happen to you,

that would be an even greater calamity. That youngster, because Ch'un-mei has been sold, and he can no longer have his way with that whore from the P'an household, has been frustrated enough to give vent to such allegations. Right now, one must either:

Refuse to do something;

Or not stop at anything.

Since Hsi-men Ta-chieh has already been married off, she is like a plot of land that has been sold, and there is not much we can do for her. As the saying goes:

All you get for raising toads is dropsy.

What's the point of keeping that youngster around the house anyway? Tomorrow, we ought to inveigle him into coming back to the rear compound, give him a real beating, and then drive him out the door to return to his own family. After that, we ought to summon Dame Wang. Since:

She is the one who produced this problem,

She should be the one who eliminates it.

We should get her to take that whore away from here and sell her off, just as one would dispose of dog shit or stinking piss. In this way the whole problem could be solved in a single day. What's the point of letting them continue to reside here, and thereby run the risk of their dragging us into the soup in the future?"

"What you say makes sense," responded Yüeh-niang.

They decided upon their plan there and then.

The next day, after the morning meal, Yüeh-niang arranged to have seven or eight maids and servants' wives lie in wait, armed with sticks and cudgels, and then sent the page boy Lai-an to trick Ch'en Ching-chi into coming into the rear compound for a talk.

Once he was inside, and the ceremonial gate had been closed behind him, she ordered him to kneel down in front of her and demanded, "Do you acknowledge your crime?"

Ch'en Ching-chi refused to kneel and exhibited as haughty an air as ever, while Yüeh-niang proceeded to interrogate him. There is a long set piece of parallel prose that testifies to this.

At the outset, Yüeh-niang did not offend him,
but now her countenance altered.
After this, Ch'en Ching-chi, responding to her
dressing down, raised his head,
Saying, "You need not waste your breath
with this incessant bickering.
I've got to arrive at some sort of an
understanding with you."
Yüeh-niang said, "This is your father-in-law's
private dwelling place;
It is not a Verdant Spring Bordello, or a Nest
of Orioles and Swallows.
How can you have the effrontery to flirt with
one of his womenfolk?
As your father-in-law's beloved concubine, she
is living as a widow.
How can you feel yourself entitled to engage in
flirtation with her?
And there is also that shamelessly wanton slave
who has ensnared you.
From of old, if the bitch does not wag her tail,
dogs will not engage her.
These are all offenses that besmirch the family,
and are hard to forgive."
Ch'en Ching-chi cried, "By unleashing a horde of
witches to bind Chung K'uei,[13]
You have sprung a trap so you could beat this
culprit to your heart's content.
The cheeks of my bottom find this flagellation
almost impossible to endure.
You maidservants, cease your agitation; First
Lady, forgo your perturbation.
If you don't watch out, these pitiless sticks

will end up breaking my back.”
Yüeh-niang retorted, “You lousy nincompoop! Do
you dare to give me your lip?
As they say, when the ice is three feet thick,
it is not due to one day of cold.[14]
You are guilty of such unpardonable acts that
they are difficult to forgive.
You are lucky to be subjected merely to this
flailing with stalks of reed.
But if you should have the temerity to think
of doing any such thing again,
I’ll cut off this perishable prick of yours
and leave you celibate for life.”

Yüeh-niang, at this juncture, directed the squad of women, including Sun Hsüeh-o, Lai-hsing’s wife Hui-hsiu, Lai-chao’s wife “The Beanpole,” Chung-ch’iu, Hsiao-yü, and Hsiu-ch’un, to proceed, hugger-mugger, to hold Ch’en Ching-chi down on the floor and give him a drubbing with their sticks and cudgels. Hsi-men Ta-chieh saw what was going on but merely withdrew and did nothing to save her husband.

They beat the young scamp until, in desperation, he tore off his pants and exposed his organ, which was standing up as straight as a stick. This so startled the women that they dropped their sticks and cudgels and fled in all directions.

Yüeh-niang, for her part, was both annoyed and amused by this display and berated him, saying, “What a fine phony of a cuckold’s spawn you are!”

As for Ch’en Ching-chi:

From his mouth no word was uttered, but
In his heart he thought to himself,
“Had it not been for this ploy of mine, how could I have escaped?”

Thereupon, he crawled to his feet, pulled up his pants with one hand, and fled out to the front compound. Yüeh-niang deputed a page boy to follow him and tell him to settle his accounts and turn

them over to Manager Fu Ming. Ch'en Ching-chi realized that, under the circumstances, he could no longer remain there. After gathering up his clothes and bedding, without even saying good-bye, he proceeded to walk out of Hsi-men Ch'ing's household in a huff, and head for his family's old home, now occupied by his maternal uncle Militia Commander Chang Kuan, to find a place to stay. Truly:

It has always been true that gratitude for kindness
and festering resentment;
Even in a thousand years or ten thousand years
will never be allowed to gather dust.

When P'an Chin-lien heard that Ch'en Ching-chi had been beaten and expelled from the household, she felt:

Worry piled upon worry, and
Depression augmented by depression.

One day, Yüeh-niang, inspired by Sun Hsüeh-o's suggestion, sent Tai-an to summon Dame Wang. Ever since Dame Wang's son Wang Ch'ao returned home from his apprenticeship to a merchant in the Huai River region, from whom he had purloined a hundred taels of silver entrusted to him for the purchase of stock, she had felt affluent enough to give up her business of selling tea. Her son had purchased two donkeys, a set of millstones, and a sieve frame, and set himself up as a miller. When she heard that she was being summoned to Hsi-men Ch'ing's residence, she promptly donned her outer garments and started off.

Sun Hsüeh-o Instigates the Beating of Ch’en Ching-chi

Along the way, she said to Tai-an, “Brother, I haven’t set eyes on you for a long time, but I see that you’re old enough to have started wearing your hair in a bun. Have you taken a wife already?”

“No I haven’t,” replied Tai-an.

“Since your master is dead,” said Dame Wang, “which member of your household is it who is calling for me, and what am I wanted

for? No doubt the Fifth Lady is about to bear a son and would like me to help with the delivery."

"The Fifth Lady is not bearing a son," responded Tai-an, "but she has been caught carrying on an affair with her son-in-law. The First Lady would like you to take her away and marry her off to someone."

"My Heavens!" exclaimed Dame Wang. "You see, it is just as I thought, that whore, on losing her husband, could not be expected to maintain her chastity. Just as:

Dogs cannot be trained not to eat shit,

she's reverted to practicing her dirty tricks again. So it was with that son-in-law of yours, was it? What's his name?"

"His surname is Ch'en and his given name is Ching-chi," said Tai-an.

"I remember the occasion last year," said Dame Wang, "when I came to ask your master's help in that affair involving the younger brother of Ho the Ninth. Your master was not at home at the time, and that lousy whore not only failed to invite me to stay for a chat in her quarters but refused to come up with so much as a broken needle for me. All she did was to tell a maidservant to pour me a cup of plain tea, after drinking which, I left. I had thought that she would remain a member of his household for:

A thousand if not ten thousand years.[15]

Who could have anticipated that she is now going to be sent away. What a home-breaker of a whore she is. Quite aside from the fact that it was I had who arranged her marriage into such a prestigious household; even if it had been any ordinary person, she should not have been treated so skimpily."

"Because of the chaos she and our son-in-law have created," said Tai-an, "the First Lady almost died of anger yesterday and has already expelled him from the household. And now, she wants you to take her away as well."

"When she entered the household, she came in a sedan chair," said Dame Wang. "And she should be allowed to leave in one as

well. She brought a trunkful of belongings with her when she came, and she should also be allowed to take one with her now."

"That goes without saying," said Tai-an. "The First Lady will decide what is appropriate."

As they engaged in this discussion, they arrived at the door of Hsi-men Ch'ing's residence, and Dame Wang went back to Yüeh-niang's quarters, where she bowed in greeting and sat down.

After they had finished the tea served by a maidservant, Yüeh-niang said, "Dame Wang, I would not have invited you here for no reason."

She then proceeded to spell out, thus and so, all of the preceding events involving P'an Chin-lien and concluded by saying, "Since:

You are the one who produced this problem,
You should be the one who eliminates it.
One guest does not trouble two hosts.

I would, therefore, prevail upon you to take her away again and either marry her off to someone else, or dispose of her in a way that allows her to continue:

Eating the bread of idleness.

Now that my husband is dead, I can no longer afford to maintain such people as this. Needless to say, that dead devil of mine spent vast sums of money on her; enough to cast a silver figurine to match her dimensions. If you give me back whatever you manage to marry her off for, I can use it to hold a sutra recitation for my husband, so some good may come of it."

"Venerable lady," said Dame Wang, "I understand that it is not the money that you are really concerned about, but the need to rid yourself of this troublemaker. I will not let you down."

She then went on to say, "Today is a propitious day for such an undertaking. I might as well take her away forthwith. But there is another issue. She brought a trunkful of her belongings with her and arrived in a sedan chair. She ought to be provided with a sedan chair for her departure."

"I'll let her take a trunk of her belongings with her," said Yüeh-niang, "but I won't allow her to go in a sedan chair."

“My mistress talks that way at the height of her rage,” said Hsiao-yü. “But she will not fail to provide a sedan chair when the time comes for her to leave since:

Exposing her face to the public gaze,
would only cause our neighbors to laugh at us.”

Yüeh-niang did not say anything in response to this but sent the maidservant Hsiu-ch’un to the front compound to summon Chin-lien. When Chin-lien saw that Dame Wang was there in the room, her eyes opened wide with surprise, and she bowed in greeting before sitting down.

Dame Wang opened the conversation, saying, “You had better get your things together right away. The First Lady has instructed me just now to take you away with me today.”

“How long has it been since my husband died?” said Chin-lien. “As for me:

What fault have I committed;
What offense am I guilty of?
Why should I be driven away for no good reason?”

Yüeh-niang[16] responded, “Don’t you:

Feign being more silly than you are,[17]
Pretending to be both dumb and deaf.[18]
It has always been true that:
When a snake makes a hole for itself
it knows where it is.[19]
Whatever a person sees fit to do,
Is clear in the mind of the doer.
Chin-lien, you had better not:
Disguise your perfidy by playing dumb,[20]
Showing an innocent face to both sides.[21]
Praising here and faultfinding there.
In my hands you can dispense with your:
Clever words and deceptive phrases,
Apple polishing and favor currying.[22]
It has always been true that:

There is no party that does not come to an end.
The beam that projects is the first one to rot.[23]
Just as a man has his reputation,
A tree has its shadow.
Flies don't cluster on eggs
unless they're cracked.

You had better not assume that you can continue to support yourself by committing adultery. And right now, I'm going to send you off to oblivion."

Chin-lien responded:

"If you hit someone, avoid hitting his face,
If you berate him, don't expose his faults.[24]

As the sayings go:

If one cock dies, another will crow in its stead.
He who works a sieve will have some grain to eat.[25]
Who can ever defend his head with an iron helmet?
Who can ever shield his eyes with bamboo matting?
Human beings are likely to meet each other again,
Just as fallen tree leaves return to their roots.

You ought not to:

Drive people out with bare hands and naked fists.[26]
In arguing don't heed the words of petty persons.

Truly:

A decent woman does not wear
her bridal clothes;
A decent man does not consume
his inheritance.
It is useless to complain that
the weather is cold."

There and then, after Chin-lien and Yüeh-niang had wrangled for a while, Yüeh-niang accompanied her to her quarters and agreed to let her take with her two trunks worth of belongings, a table with drawers in it, four outfits of clothing, a number of clasps, combs,

hairpins, and rings, and a set of bedding. She also stuffed the shoes and foot-bindings she was accustomed to wear into one of the trunks. She then ordered Ch'iu-chü to move back into the rear compound and put a lock on the door to Chin-lien's quarters.

Chin-lien proceeded to don her outer garments, bade farewell to Yüeh-niang, and wept profusely in front of Hsi-men Ch'ing's spirit tablet. She also paid a visit to Meng Yü-lou's quarters. The two of them had been like sisters to each other, but now:

One fine day they were fated to part,[27]

and they could not help shedding tears together.

Meng Yü-lou also gave her a pair of gold hairpins with bowl-shaped ends, a jacket of kingfisher-blue satin, and a red skirt, without Yüeh-niang's knowledge, saying, "Sister Six, from now on, you and I must:

Spend more time apart than together.

I hope you can find a good home, and go on to enjoy a good life. It has always been true that:

Though you erect a thousand li marquee,
There is no party that does not come to an end.

If you find a home, send someone to tell me, so when I go out I may be able to come see you, and thus fulfill our sisterly feelings."

Thereupon, they bade each other farewell with tears in their eyes.

As Chin-lien was about to go out the gate, Hsiao-yü escorted her and surreptitiously presented her with two gold-headed pins.

"Sister," Chin-lien responded, "it would seem you actually have some human feelings for me."

By the time Chin-lien got into the sedan chair at the gate, Dame Wang had already hired workers to carry off her trunks and the table that Yüeh-niang had allowed her to take. Only Meng Yü-lou and Hsiao-yü saw Chin-lien off in her sedan chair, after which they went back inside. Truly:

Of the ten thousand things that create
  grief in this human world;
Nothing exceeds the severance of death

and separation of the living.

To resume our story, when Chin-lien arrived at Dame Wang's home, Dame Wang put her into her inner chamber, where she slept together with her at night. Dame Wang's son, Wang Ch'ao, had grown up to be a tall young man and had started to wear his hair in a bun, although he had not yet taken a wife. A bed had been provided in the outer room for him to sleep on.

The next day, P'an Chin-lien made herself up as usual with:

Exaggeratedly painted eyebrows and eyes,

and stood behind the hanging door-blind gawking at the passersby. When she had nothing else to do, she sat on the k'ang, either:

Painting her brows and making up her eyes,

Or idly strumming her *p'i-p'a*.

When Dame Wang was not at home, she spent her time playing at cards or board games with Wang Ch'ao. Dame Wang, for her part, went about her business as usual, sweeping up the flour from the mill, or feeding the donkeys, without paying any attention to them. It was not long before, as:

The mornings and evenings came and went,[28]

she succeeded in seducing Wang Ch'ao. At night, after waiting till Dame Wang had fallen asleep, the woman would get off the k'ang, on the pretext of needing to urinate, go into the outer room, and get into bed with Wang Ch'ao.

As the two of them went at it together one night, they shook the bed until the creaking became audible enough to wake up Dame Wang, who asked, "Where is that noise coming from?"

"It's only the cat chasing a rat under the counter," replied Wang Ch'ao.

In her half dreaming state, Dame Wang muttered, "It must be because there is some bran and flour lying about the room that this annoying creature is keeping us awake during:

The third watch in the middle of the night."

Later, on hearing the sounds of movement as the bed continued to creak, Dame Wang asked again, "Where is that noise coming from?"

Wang Ch'ao replied, "The cat has caught the rat and is making a noise as he chews at it in the hole under the k'ang."

Dame Wang bent her ear to listen and, sure enough, it sounded like a cat worrying its prey in the hole under the k'ang. Only then did she cease asking about it. As soon as the woman and the young scamp had finished their business, she quietly climbed back onto the k'ang and went to sleep as before.

There are several lines of double entendre that describe this rat very well:

> Your body is small, but your daring
> is great;
> Your muzzle is pointed, and prone to
> mischief.
> On seeing anyone, you hide yourself
> away;
> But the squeaks you create can still
> be heard.
> You disturb one's sleep in the middle
> of the night.
> Unwilling to follow the rules of good
> behavior;
> You are given to boring your way into
> cracks.
> And there is another symptom of your
> knavery;
> You can never abandon your taste for
> stolen sweets.

One day, Ch'en Ching-chi, upon learning that Chin-lien had been expelled from the household and was temporarily lodged in Dame Wang's home while being offered in marriage, took two strings of copper cash, along with some silver, and made his way to Dame Wang's home. When he arrived there, Dame Wang was engaged in sweeping up the donkey droppings in front of her door.

P’an Chin-lien Agrees to Relieve Wang Ch’ao’s Thirst

Ch’en Ching-chi stepped forward and greeted her with a deep bow, upon which Dame Wang inquired, “Brother, what do you want?”

“Would you please allow me to speak to you inside?” said Ch’en Ching-chi.

Dame Wang, accordingly, ushered him inside, whereupon Ch’en Ching-chi took off his eye shades and asked, “Is not the woman

named P’an the Sixth from the household of His Honor Hsi-men Ch’ing lodging here while being offered in marriage?”

“What is your relationship to her?” asked Dame Wang.

Ch’en Ching-chi replied with an ingratiating smile, “I would not deceive you ma’am. I am her younger brother, and she is my elder sister.”

Dame Wang appraised him by:

Looking him over from top to bottom,[29]

for a while and then said, “Since when does she have any younger brother? I know nothing of such a one. Don’t try to deceive me. I imagine you must be the son-in-law of the household, surnamed Ch’en, who has come here in the hope of pulling the wool over my eyes; but I won’t let you get away with it.”

Ch’en Ching-chi laughed at this and then pulled the two strings of copper cash out from his waist and laid them before her, saying, “These two strings of cash can serve you temporarily to defray the cost of a cup of tea. If you will only consent to let me see her, I will reward you more generously on another day.”

When Dame Wang saw the money, she reacted more meretriciously than ever, saying, “Don’t talk about rewarding me. The First Lady of the household ordered me not to let any riffraff look her over. But I’ll demean myself so far as to make you a proposition. If you want to have a single interview with this woman, give me five taels of silver. If you want to see her a second time, give me ten taels of silver. If you decide to marry her, it will cost you a hundred taels of silver, in addition to which there will be a go-between’s fee of ten taels of silver. I don’t go in for idle negotiations. What’s the point of offering me these two strings of cash that are:

Hardly enough to discolor the water?”

When Ch’en Ching-chi realized that the procuress was adamant in refusing the little he had offered, he plucked a pair of gold-headed, silver-shafted, pins out of his hair that were worth five mace of silver, knelt down on the ground:

Dragging his legs like a chicken

on the chopping block,

and said, “Dame Wang, pray accept what I am offering. I will bring you another tael of silver another day, without fail. Let me meet with her, and allow us to exchange a few words, that’s all.”

Dame Wang, thereupon, after accepting his hairpins and silver, said, “You go inside and see her, say what you have to say, and then come out again. I won’t allow you to just sit there:

Ogling her with your hungry eyes.

And you must be sure to bring me the extra tael of silver you have promised tomorrow.”

Thereupon, she lifted aside the portiere and let Ch’en Ching-chi into the inner room, where the woman was sitting on the k’ang engaged in stitching a shoe.

When she saw Ch’en Ching-chi, she put down the shoe vamp she was working on and complained to him, saying, “A fine man you are! Leaving me betwixt and between:

Unable to reach the village ahead,
Or make it back to the inn behind.
You may have what it takes to get started,
but you don’t carry through.

You put me in a predicament in which:

The exposure of misbehavior arouses disapproval,

while you disappeared without leaving a shadow behind and didn’t even come back to see how I was doing. Ch’un-mei and I have been forcibly separated:

You to the east and I to the west.[30]

And whose fault was that?”

As she spoke, she clutched at Ch’en Ching-chi and began to weep bitterly. Dame Wang objected to her weeping, fearing that it would be overheard.

“My sister,” said Ch’en Ching-chi, “on your account, I have been:

Skinned alive and cut to the quick;

while, on my account, you have:

Endured anger and suffered disgrace.

It is not that I have refused to come see you. Yesterday, I went to Auntie Hsüeh's place, where I learned that Ch'un-mei has already been sold to the household of Commandant Chou Hsiu. I also learned that you had been expelled from the household and were staying at Dame Wang's place, waiting to be married off. Today, I made a point of coming to see you in order to discuss matters together.

Our feelings are hard to disregard;[31]

We can never agree to be separated.

So what are we to do about it? At present, I have made up my mind to divorce my wife, the daughter of that household, and demand that the trunks of gold and silver that my family entrusted to them in the past be returned to me. If they refuse to do so, I will go to the Eastern Capital and submit a memorial, together with a legal complaint, to the Emperor inside the Myriad Years Gate. If they propose to return them to me after that, it will be too late. I can then, surreptitiously, using:

An assumed name and appropriated identity,

pop you into a sedan chair and take you into my household, so that:

We can remain forever reunited,

as husband and wife. There is nothing unfeasible about such a scheme."

"Right now," said the woman, "my godmother Dame Wang is asking a hundred taels of silver for me. Do you have such a sum of silver to give her?"

"Why is she demanding so much?" asked Ch'en Ching-chi.

"Your mother-in-law," said Dame Wang, "says that your father-in-law, in the past, expended more than enough money on her to cast a silver figurine to match her dimensions. She insists upon the price of a hundred taels of silver. Not a bit less will do."

"I will not deceive you," said Ch'en Ching-chi, "but the warm feelings between myself and Sister Six are such that:

We can never agree to be separated.

Will you not consent to lower the price by half, to something like fifty or sixty taels of silver? I can go to my maternal uncle Chang

Kuan's place and rent two or three rooms from him, so I would have a home into which to take Sister Six as my wife.

That would constitute 'a fling in the spring breeze,'
even though you would make a little less off the transaction."

"Quite aside from fifty taels of silver," said Dame Wang, "I would not let you have her even for eighty taels of silver. Just yesterday, Magnate Ho, the silk merchant from Hu-chou, offered me seventy taels of silver for her. And Chang the Second from Main Street, who is currently serving as judicial commissioner, sent two adjutants offering eighty taels of silver, duly weighed out in two packets, but it was not enough, and they had to take it back with them. You're just a youngster with:

An empty mouth uttering empty words.
And yet you have the nerve to try to take advantage of me. But I'm not about to let myself be fleeced."

There and then, she strode out into the street and called out in a loud voice, saying, "Just whose son-in-law is it who is brazen enough to propose to marry his mother-in-law, and has the nerve to come farting around my place in order to do it?"

Ch'en Ching-chi was thrown into such consternation by this that he pulled the old woman inside with one hand, got down on his knees before her, and pleaded, "Dame Wang, pray be quiet. I'll accept the price of a hundred taels of silver that you demand. The only problem is that my father is in the Eastern Capital. I'll set out for the Eastern Capital tomorrow in order to get the money from him."

"Since you are doing this for me," the woman said, "don't you quibble over the price with my godmother, but go get the money as fast as you can. My only fear is that if you are too late, I may be married off to someone else and won't end up belonging to you after all."

"I'll hire a horse and travel by double stages, both day and night," said Ch'en Ching-chi. "I should be back in half a month, at most, or as little as ten days."

Dame Wang said, "As the saying goes:

The first one to cook the rice is the first to eat.

In addition, there is my go-between's fee of ten taels of silver. You must not come up short. I want to make that absolutely clear."

"There is no need to remind me," said Ch'en Ching-chi.

"Your kindness will be amply rewarded,
I will never dare to forget it."

As soon as they finished their discussion, Ch'en Ching-chi said good-bye, went out the door, returned home, and packed his bags for the trip. Early the next morning, he hired a horse and set out for the Eastern Capital to get the money he needed. This trip of his was truly a case of:

The Green Dragon and the White Tiger
  accompany each other;
Good fortune and bad fortune cannot
  be safely predicted.

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 87

DAME WANG HUNGERS AFTER WEALTH AND RECEIVES HER JUST REWARD;
WU SUNG KILLS HIS SISTER-IN-LAW AND PROPITIATES HIS BROTHER

If you devote your life to good works
  Heaven will reward you;
If you insist on being tough you will
  surely elicit disaster.
If you are gracious with your tongue
  you will suffer no harm;
It is because your teeth are so hard
  that they suffer damage.
When autumn comes, the apricots and
  peaches have all fallen;
In the depth of winter, the pines
  and cypresses stay green.
Good and evil acts inevitably bring
  their appropriate results;
Though you fly high or travel far[1]
  you cannot escape them.[2]

THE STORY GOES that Ch'en Ching-chi hired a horse for himself, called for a servitor of Militia Commander Chang Kuan to accompany him, and set out early in the morning for the Eastern Capital. But no more of this.

To resume our story, the day after Wu Yüeh-niang had expelled P'an Chin-lien from the household, she sent Ch'un-hung to summon Auntie Hsüeh because she also wished to sell Ch'iu-chü.

While Ch'un Hung was walking along Main Street on this errand, he happened to run into Ying Po-chüeh, who called him to a halt and inquired, "Ch'un-hung, where are you headed?"

"The First Lady has sent me to summon the go-between Auntie Hsüeh," replied Ch'un-hung.

"What does she want with that go-between?" asked Ying Po-chüeh.

"She plans to sell the maidservant Ch'iu-chü from the Fifth Lady's quarters," explained Ch'un-hung.

"Why was the Fifth Lady expelled from the household?" Ying Po-chüeh went on to ask. "She is now at Dame Wang's place, and I hear that Dame Wang is looking for someone to marry her off to. Is all this really true?"

Ch'un-hung then proceeded to tell him, thus and so, "She was said to be having an affair with her son-in-law, and, when the First Lady found out about it, she first expelled the young lady Ch'un-mei from the household, after which she subjected her son-in-law to a beating and forced him to flee to his family home. It was only yesterday that she expelled the Fifth Lady from the household."

When Ying Po-chüeh heard this, he nodded his head and said, "So it turns out that your Fifth Lady was up to something with that son-in-law of yours. It's not easy to tell what people are capable of."

He then addressed Ch'un-hung again, saying, "My child, since your master is already dead, why should you want to remain in his household? There's no profit to be obtained by doing so. If you would like to go back to the south where you came from, why not look for someone here that might take you back there with him? What do you think?"

"It is just as you say," responded Ch'un-hung. "My master is already dead, and the First Lady has become extremely strict with us. She has closed up most of the businesses the master formerly engaged in, and sold off the premises where they were conducted. Ch'in-t'ung and Hua-t'ung have already left, and she is no longer able to support such a large number of people. I would like to be able to return to the south, but I don't know of anyone who would

find it convenient to take me, and I don't know how to find anyone here in the city who would be willing to employ me."

"You silly child!" said Ying Po-chüeh.

"If one is not farsighted,[3]
One will never be secure.

To return to the south, you would have to traverse:

A thousand mountains and a myriad streams.[4]

What would be the point of that, and who would take you there? You are able to perform quite a few songs, and consequently you should have no trouble finding someone here in town to employ you. Let me recommend a possibility to you, namely, the household of His Honor Chang the Second on Main Street. He disposes of property worth tens of thousands of strings of cash, owns buildings with a hundred rooms, and has been appointed to replace your former master in his posts as judicial commissioner and battalion commander. And at present he has also acquired the Second Lady from your household as a concubine. If I should take you to his place in order to seek employment, when he sees that you are adept at performing southern songs, I guarantee you'll:

Hit the bull's-eye with the first arrow.

If he retains you as a personal servant to wait on him, you'll be better off than you are in your current situation. He has a good disposition, is still quite young, is unrestrained in his behavior, and is attracted by good looks. You would be a lucky fellow to obtain such a position."

Ch'un-hung then proceeded to prostrate himself before him and said, "I would be indebted to you for your help. If I meet with His Honor Chang the Second and succeed in:

Advancing by so much as a single step,

I will purchase a present and come kowtow to you."

Ying Po-chüeh pulled Ch'un-hung to his feet with one hand and said, "Silly child, stand up. I always do whatever I can to help people succeed. I don't require any expressions of gratitude from you. Where would you get the money for such a thing?"

“If I should go with you,” said Ch’un-hung, “I fear that the First Lady back at home will wonder where I have gone. What should I do about that?”

“That shouldn’t be a problem,” said Ying Po-chüeh. “I will ask His Honor Chang the Second to write a note to her and enclose a tael of silver. She probably won’t dare to accept the silver but, no doubt, will end up by handing you over to him with both hands.”

When they had finished their conversation, Ch’un-hung went on to Auntie Hsüeh’s place and told her that she was wanted by his mistress. Upon meeting with her, Auntie Hsüeh led Ch’iu-chü away, after paying Yüeh-niang her asking price of a mere five taels of silver. But no more of this.

To resume our story, Ying Po-chüeh took Ch’un-hung with him to pay a visit to Chang the Second and, on seeing how good-looking he was, and hearing that he could perform southern songs, Chang the Second agreed to retain him as a personal servant. He then wrote out a note, sealed it up with one tael of silver, and sent someone to the Hsi-men household to collect his trunk of belongings.

That day, Wu Yüeh-niang was at home, entertaining Yün Li-shou’s wife, née Su,[5] with a cup of wine. Some time before this, Yün Li-shou had succeeded to his elder brother’s hereditary post as vice commander of the Ch’ing-ho Left Guard. Upon witnessing the death of Hsi-men Ch’ing, and the fact that Yüeh-niang was set on maintaining her widowhood and still had substantial means at her disposal, he could not help salivating with excitement at the prospect of profiting from the situation. That day, his wife had purchased eight trays of preserved fruit and come to call on Yüeh-niang. Knowing that Yüeh-niang had given birth to a son named Hsiao-ko, and having a daughter of her own who was only two months old, she intended to form a marriage alliance with Yüeh-niang by betrothing the two children to each other and formalizing the pact by exchanging cuttings from the lapels of their blouses.[6] She had also presented a gold ring as a betrothal gift.

At this point, Tai-an came in with the note from His Honor Chang the Second and the tael of silver and explained that Ch’un-

hung had accepted a job as a personal servant in his household, and that he had sent someone to collect his trunk of personal effects and his clothes. Yüeh-niang felt that since Chang the Second now held the post of judicial commissioner she could hardly object to this arrangement, but she refused to accept the proffered silver and duly turned over Ch'un Hung's trunk of belongings.

Before this, Ying Po-chüeh had said to Chang the Second, "P'an Chin-lien, the Fifth Lady in Hsi-men Ch'ing's household, is really attractive, is adept at playing the balloon guitar, and, when it comes to the standard repertory of popular songs, backgammon and elephant chess, there is little she has not mastered. In addition, she is literate and knows how to read and write. Because she is still young, she is unable to maintain a chaste widowhood, and she has been so at odds with the First Lady that she has been expelled from the household and is currently residing at Dame Wang's place waiting to be married off."

In response to this, Chang the Second had sent a servant with money in hand to Dame Wang's place, again and again, to size up the situation; but Dame Wang had insisted that, pursuant to the orders of the First Lady, she would refuse to accept anything less than a hundred taels for her. The servant had gone back and forth several times to bargain with her and had raised the offered sum to more than eighty taels, but Dame Wang still refused to give her assent.

Afterwards, when Ch'un-hung entered his household, and Chang the Second learned from him that the woman had engaged in adultery with her son-in-law, and that that was the reason why she had been expelled, he decided that he didn't want her.

"I have a fourteen-year-old son in my household," he told Ying Po-chüeh, "who has not yet reached puberty but is going to school and studying his books. What would I want with a woman like that in my home?"

Li Chiao-erh also told him, "Chin-lien originally poisoned her husband to death so that she could be taken into Hsi-men Ch'ing's household. She later had an affair with a page boy and was also

responsible for doing to death both the Sixth Lady and her baby son.”

As a result, Chang the Second no longer wanted anything to do with her.

At this point the story divides into two. To resume our story, when Ch’un-mei was sold into the household of Commandant Chou Hsiu, and the commandant saw that she was naturally:

Both beautiful and clever, and
Her deportment was enticing,

he was utterly delighted and not only supplied her with a suite of three rooms to live in but also arranged for a young maidservant to wait upon her.

He slept in her room for three nights in a row. At the third day celebration after her marriage into the household, he had two outfits of clothing tailored for her, rewarded Auntie Hsüeh with five mace of silver on her departure, and purchased another female servant to serve Ch’un-mei. In addition, he formally designated her as the Second Lady in his household. His first wife was blind in one eye, restricted herself to vegetarian fare, devoted herself to reciting the Buddha’s name, and:

Did not concern herself with ordinary affairs.[7]

Chou Hsiu also had a concubine named Sun Erh-niang, who had borne him a daughter and resided in quarters on the eastern side of the courtyard, while Ch’un-mei’s quarters were on the western side of the courtyard. He entrusted the keys to all the doors in the house to Ch’un-mei and conspicuously bestowed his favor upon her.

One day, she heard from Auntie Hsüeh that P’an Chin-lien had also been expelled from the household and was residing at Dame Wang’s place, waiting to be married off.

That evening, Ch’un-mei, wailing and weeping, addressed Chou Hsiu, saying, “My mistress and I kept each other company for many years, and she never so much as raised her voice in anger against me but treated me as though I were her own daughter. I knew that we had to separate but failed to anticipate that she, too, would now

be expelled from the household. If you are willing to take her in marriage, the two of us could enjoy happy days together again."

She then went on to elaborate on her attractiveness, saying, "She can perform the lyrics and songs of a multitude of authors and is adept at playing the balloon guitar. She is:

Both quick-witted and elegant,[8]

just as clever as can be. She was born in the year of the dragon and is now only thirty-one years old. If she were to enter your household, I would be happy to cede my place to her and settle for the position of your Third Lady."

By so saying, she succeeded in arousing Chou Hsiu's interest, and he proceeded to dispatch his servants Chang Sheng and Li An to Dame Wang's place with two handkerchiefs and two mace of silver to look her over. Sure enough, they found her to be an exceptionally attractive woman. Dame Wang informed them at the outset that the First Lady from her former household demanded the sum of a hundred taels of silver for her. Chang Sheng and Li An bargained with her for what seemed like half a day and raised their offer to as much as eighty taels, but Dame Wang still refused to accept it. When they reported this to Chou Hsiu, he agreed to put up an additional five taels and sent the two of them back with the silver in hand to continue their bargaining with Dame Wang. Dame Wang, however, persisted in alleging that the First Lady would not settle for anything less than a hundred taels for herself, and that although her fee as the go-between might be negotiable:

Heaven would hardly condone letting her go
unrewarded for her pains.

Chang Sheng and Li An had no alternative but to take the silver back with them and report the situation to Chou Hsiu.

He let the matter drop for two days but could not withstand the weeping and wailing of Ch'un-mei, who said to him at night, "If you would only offer a few more taels of silver, for better or for worse, and contrive to marry her so that we can be together again:

I'd be prepared to die if I must."

Dame Wang Craves Wealth and Ignores the Consequences

When Chou Hsiu saw that Ch'un-mei continued to do nothing but weep bitterly, he felt compelled, once again, to direct his senior servant Chou Chung, along with Chang Sheng and Li An, to take the silver in a felt bag and open it up for Dame Wang to see. The sum offered had been increased to a full ninety taels.

But Dame Wang responded more meretriciously than ever, saying, "If I had been willing to let her go for ninety taels, she

wouldn't be here now, for Judicial Commissioner Chang the Second would have carried her off in a sedan chair."

This response annoyed Chou Chung, who told Li An to put the silver back in the bag and said, "Though a three-legged toad may be nowhere to be found, a two-legged woman can be found anywhere. This inveterate whore doesn't know who she's dealing with. What reason do you have to mention that official Chang the Second? Do you think my master the commandant is incapable of dealing with you? It is only because that newly married secondary wife of his is constantly pressing him to do so that he wants to marry this woman. What need does he have for her that he should put up all this money?"

"She has forced us to come back and forth two or three times," said Li An. "The lousy old whore! She is repeating herself more and more like a parrot."

So saying, he took hold of Chou Chung and said, "Brother, let's go home and report the situation to His Honor. How do you suppose she would like it if we had a jailer drag her into the yamen and give her a good taste of the squeezers?"

Dame Wang, however, was still looking forward to the profit she expected to make off Ch'en Ching-chi and let them threaten her without saying a word in reply.

Upon returning to his residence, they reported to Commandant Chou Hsiu, saying, "Even though we have raised our offer to ninety taels, she still refuses to accept it."

"In that case," said Chou Hsiu, "tomorrow, we might as well weigh out the sum of a hundred taels and go bring her back here in a sedan chair."

"Master," said Chou Chung, "even if you increase your offer to a hundred taels, Dame Wang will still demand a go-between's fee of an additional five taels. It would be better to drop the matter for a couple of days and then, if she still raises any objections, have her arrested and given a taste of the squeezers. Only then will she be appropriately fearful."

Gentle reader take note: For P'an Chin-lien, as for all of us:

Her place of birth and place of death
were predetermined.[9]

As a direct result of these few words uttered by Chou Chung, Chin-lien would find that:

Though her deeds were done in the past,
Today the chickens would come home to roost.

There is a poem that testifies to this:

In this life, although we are not
endowed with foreknowledge;
The causes of disaster or good fortune
are not to be sought elsewhere.
Good and evil acts inevitably bring
their appropriate results;
The only question being whether they
come early or come late.

Let us put this strand of our narrative aside for a moment in order to speak of another person.

To resume our story, after Hsi-men Ch'ing had managed to have Wu Sung sentenced to military exile in Meng-chou, he was befriended by Shih En, the son of the warden of the prison camp. Later, when Shih En was engaged in a struggle with Chiang Men-shen for control of the Happy Forest Tavern, he was wounded by Chiang Men-shen and called on Wu Sung for help, upon which Wu Sung gave Chiang Men-shen a beating. Who could have anticipated that Chiang Men-shen's younger sister Chiang Yü-lan, who was a concubine of Military Director-in-chief Chang of Meng-chou, should collaborate with her husband in framing Wu Sung, subjecting him to a beating, and sentencing him to military exile in the An-p'ing Stockade. Upon reaching Fei-yün P'u, Wu Sung murdered the two guards who were escorting him and then returned to slaughter the entire households, old and young alike, of Military Director-in-chief Chang and Chiang Men-shen.[10]

After this, he escaped to the home of Shih En, who gave him a letter of recommendation and a leather case containing a hundred taels of silver and directed him to go to the An-p'ing Stockade and

seek the patronage of his friend Liu Kao, the commander of the stockade. Who could have anticipated that, while on his way, he heard that an heir apparent had been designated to reside in the Eastern Palace, and that at the Suburban Sacrifice to Heaven on the day of the winter solstice, a general amnesty had been issued to celebrate the occasion. Thus, on receipt of the amnesty, Wu Sung was able to return home to Ch'ing-ho district, where, on submitting his papers at the district yamen, he was allowed to resume his post as police captain.

On returning to his brother's home, he looked up his neighbor Yao the Second, who turned his orphaned niece Ying-erh back over to him. At this time Ying-erh was already eighteen years old, and he took her in to live with him.

Upon making inquiry, he was told, "Hsi-men Ch'ing is already dead, and your sister-in-law has been expelled from his household and is currently residing at Dame Wang's place where she is waiting to be married off."

When Wu Sung heard this:

> His old resentment awoke in his heart.

Truly:

> Though you wear out shoes of iron without
> finding what you seek;
> In the end you may find it without making
> any effort whatsoever.[11]

The next day, he put on his turban, donned his clothes, went straight out the door, and headed to Dame Wang's place. Chin-lien was standing behind the blind that hung over the front door at the time, and when she saw Wu Sung coming, she promptly disappeared into the inner room.

Wu Sung lifted aside the blind and asked, "Is Dame Wang at home?"

Dame Wang, who was engaged in sweeping up the flour by the millstone at the time, promptly came out and asked, "Who is it that is calling for me?"

When she saw that it was Wu Sung, she greeted him with a bow, saying, “Many felicitations,” and Wu Sung bowed deferentially in return.

Dame Wang said, “Brother Wu the Second, congratulations! How long have you been home?”

“On being granted an amnesty I have been able to return home,” said Wu Sung. “But I only arrived yesterday. I am much indebted to you for looking after my brother’s home all this time. I will demonstrate my gratitude to you on another day.”

Dame Wang gave him an ingratiating smile, saying, “Brother Wu the Second, you look more impressive than before and have even begun to grow a stubble of beard. Your figure has also filled out attractively, and you have picked up a knowledge of etiquette while away from home.”

She then offered him a seat, poured out a serving of tea, and shared it with him.

“There is something I would like to talk to you about,” said Wu Sung.

“What might that be, Brother Wu the Second?” asked Dame Wang. “Go ahead and tell me what it is.”

“I have heard,” responded Wu Sung, “that Hsi-men Ch’ing is already dead, and that my sister-in-law has been expelled from the household and is currently residing here with you. I would venture to ask you to tell my sister-in-law that if she does not intend to remarry, so be it; but that if she does intend to remarry, now that Ying-erh has grown up, I would like to take her as my wife, so she could look after Ying-erh and, early or late, find someone to marry into our family as a son-in-law, so that we can:

Keep the whole household together,

and live out our lives, without arousing the derision of others.”

Initially, Dame Wang was reluctant to give her assent to this proposal and said, “It is true that she is living here with me, but I don’t know whether she plans to remarry or not.”

Afterwards, however, on hearing that Wu Sung intended to see that she was amply rewarded, she said, “Permit me to feel her out

on the subject."

The woman, who was eavesdropping behind the portiere, heard Wu Sung say that he would like to marry her so she could help him look after Ying-erh. She also noticed that while away from home Wu Sung had grown bigger and taller than ever, had put on weight, and had learned to speak even more effectively than before.

Her former feelings had not altered, and
In her heart she thought to herself,

"This marriage affinity will enable me to end up in his hands after all."

Thereupon, without waiting for Dame Wang to call for her, she came out herself, greeted Wu Sung with a bow, and said, "If you would really like to marry me so I can help you look after Ying-erh, and find a husband for her, that would be splendid."

"But there is another issue," said Dame Wang. "The First Lady of her household is demanding a bride price of a hundred taels of 'snowflake' silver for her."

"Why is she demanding so much?" asked Wu Sung.

"His Honor Hsi-men Ch'ing," said Dame Wang, "originally spent enormous sums of money on her; enough to cast a silver figurine of similar dimensions."

"It doesn't matter," said Wu Sung. "Since I would like to take my sister-in-law home with me as my wife, if it costs me as much as a hundred taels, so be it. In addition, I am willing to offer you five taels of silver as a reward for your efforts."

Upon hearing these words, Dame Wang was pleased enough to:

Fart ferociously and pee in her pants,

and blurted out the words, "Brother Wu the Second, you have really acquired a knowledge of etiquette from your experiences out on the rivers and lakes the last few years. You've really turned out to be a fine man."

Upon hearing these words, the woman went into the inner room, poured a cup of strong tea flavored with melon seeds, and proffered it to Wu Sung with both hands.

“At present,” Dame Wang went on to say, “the mistress of her household is anxious to have her disposed of as soon as possible; and there are also three or four persons of official status who are competing with each other to marry her. But I have refused their offers as insufficient. You had better come up with this money as fast as you can. As the sayings go:

The first one to cook the rice is the first to eat.
A marriage affinity between people a thousand li apart
connects them by a single thread.

You wouldn’t want her to end up in someone else’s hands.”

“If you really want to marry me,” the woman said, “you must show some urgency about it.”

“I’ll come to weigh out the silver tomorrow,” said Wu Sung, “and invite you to come home with me that evening.”

Dame Wang was still somewhat incredulous that Wu Sung had the stipulated amount of money at his disposal but tentatively gave her consent and allowed him to go.

The next day, Wu Sung opened the leather case, took out the hundred taels of silver that Shih En had given him for Stockade Commander Liu Kao, wrapped up an additional five taels worth of loose silver, and went to Dame Wang’s place, where he proceeded to weigh it out with a steelyard.

When Dame Wang saw the shiny display of silver that covered the entire tabletop:

From her mouth no word was uttered, but
In her heart she thought to herself,

“Although Ch’en Ching-chi promised me a hundred taels of silver and has gone off to the Eastern Capital to get it, there is no way of knowing when he will return. No matter whether:

Things land right side up or upside down,

it would make no sense to:

Refrain from ringing the bell at hand,
In order to wait for one to be forged.”[12]

When she realized that he was also offering her an additional gratuity of five taels, she promptly accepted the money and bowed

to him repeatedly, saying, “Brother Wu the Second, you have really acquired a knowledge of etiquette, and:

Understand one’s vicissitudes.”

“Since you have accepted my silver,” said Wu Sung, “I would like to invite my sister-in-law to come and cross my threshold today.”

“Brother Wu the Second,” expostulated Dame Wang, “you’re in too much of a hurry. You’re the type who:

Lets off fireworks behind the gate:

Unable to wait for evening.

You’ll have to wait until I’ve gone to the First Lady’s place and turned over the money before I’ll relinquish her to you.”

She then went on to say, “Today:

You’d better don shiny new headgear, for

Tonight you’re going to be a bridegroom.”[13]

Wu Sung was unhappy about this, but Dame Wang, just as though she:

Didn’t know any better,

continued to banter with him and sent him on his way.

“The First Lady from her household,” she thought to herself, “merely told me to dispose of her without settling on a particular amount. Today, I might as well simply give her ten or twenty taels of silver. At the very least, barring any monkey business, I ought to be able to make off with more than half of the asking price for the support of my family.”

She consequently chiseled off a piece of silver worth twenty taels and went to Yüeh-niang’s place to settle accounts with her.

“Who has agreed to take her in marriage?” asked Yüeh-niang.

Dame Wang responded by saying:

“When the rabbit has done exploring the hill,

It will finally go back to its original hole.

She is being taken in marriage by her former husband’s brother, so she will end up by:

Eating congee out of her old pot.”

Upon hearing this, all Yüeh-niang could do was stamp her feet in resignation.

As the saying goes:

When two enemies meet each other,
Their eyes are clearer than ever.[14]

Later on, Yüeh-niang spoke to Meng Yü-lou about it, saying, “In the future, she is likely to die at the hands of her brother-in-law. He is the sort of man who:

Kills people without batting an eye,[15]

and is hardly likely to spare her.”

We will say no more for the moment about the way Yüeh-niang gave vent to her concerns back at home.

To resume our story, in the afternoon, after Dame Wang had returned home from turning over the silver, she sent Wang Ch’ao ahead to deliver the woman’s trunks and her table to Wu Sung’s place. Wu Sung, meanwhile, had already completed his preparations, buying wine and meat and appropriate foodstuffs for the occasion.

That evening, Dame Wang led the woman over to Wu Sung’s place. She had abandoned her mourning garments, put a new fret on her hair, dressed herself in red clothing, and wore a veil over her head. As she entered the door, she observed that the parlor was brightly illuminated with lanterns and candles, and that Wu the Elder’s spirit tablet was set up in a position of honor at the head of the room. This made her somewhat apprehensive, and she couldn’t help feeling as if:

Her hair was being pulled, or
Her flesh was being hooked.[16]

When they had come through the door and entered the room, Wu Sung ordered Ying-erh to lock both the front and the back doors.

Upon seeing this, Dame Wang said, “Brother Wu the Second, I’ve got to go. There isn’t anyone to be relied on at home.”

“Venerable dame,” said Wu Sung. “Please come inside and have a cup of wine.”

Wu Sung then told Ying-erh to bring in the food and set it out on the table. In no time at all, the wine was duly heated, and he invited the woman and Dame Wang to help themselves to the wine. Wu Sung himself, however, did not proffer any wine to his two guests, but proceeded to pour himself four or five bowls of wine and drink them down one after the other.

When Dame Wang saw that he was getting himself nastily drunk, she said, “Brother Wu the Second, I’ve had enough wine. Permit me to go. The two of you can continue to enjoy drinking together.”

“Dame Wang,” responded Wu Sung, “you can cut out the nonsense. I, Wu the Second, have a score to settle with you.”

All they could hear was a swishing sound as he proceeded to whip out from beneath his clothes a two-foot long, fine-edged, thick-bladed dagger, which he gripped firmly by the hilt with one hand, while holding it to her breast with the other.

As he:

Opened wide his weird eyes, and
Caused his beard to bristle,

he said, “Dame Wang, there is no reason for you to be surprised. It has always been true that:

For every injustice there is a perpetrator;
For every debt there is a creditor.

You had better not pretend to be:

Still asleep in dreamland.

It is you who are responsible for the death of my elder brother.”

“Brother Wu the Second,” exclaimed Dame Wang, “it’s late at night, and you’re drunk. This business of:

Brandishing knives and flourishing weapons,
Is not a laughing matter.”

“Dame Wang,” responded Wu Sung, “you can cut out the nonsense.

Even death itself does not frighten me.[17]

Wait until I have finished interrogating this whore, and I will then proceed to question you. Old pig and dog that you are, if you stir by so much as a step, I’ll give you five or seven slashes with this blade.”

So saying, he turned around to face the woman and reviled her, saying, “Listen to me you whore. Just how did you plot to do my elder brother in? If you:

Report the facts truthfully,[18]

I may forgive you.”

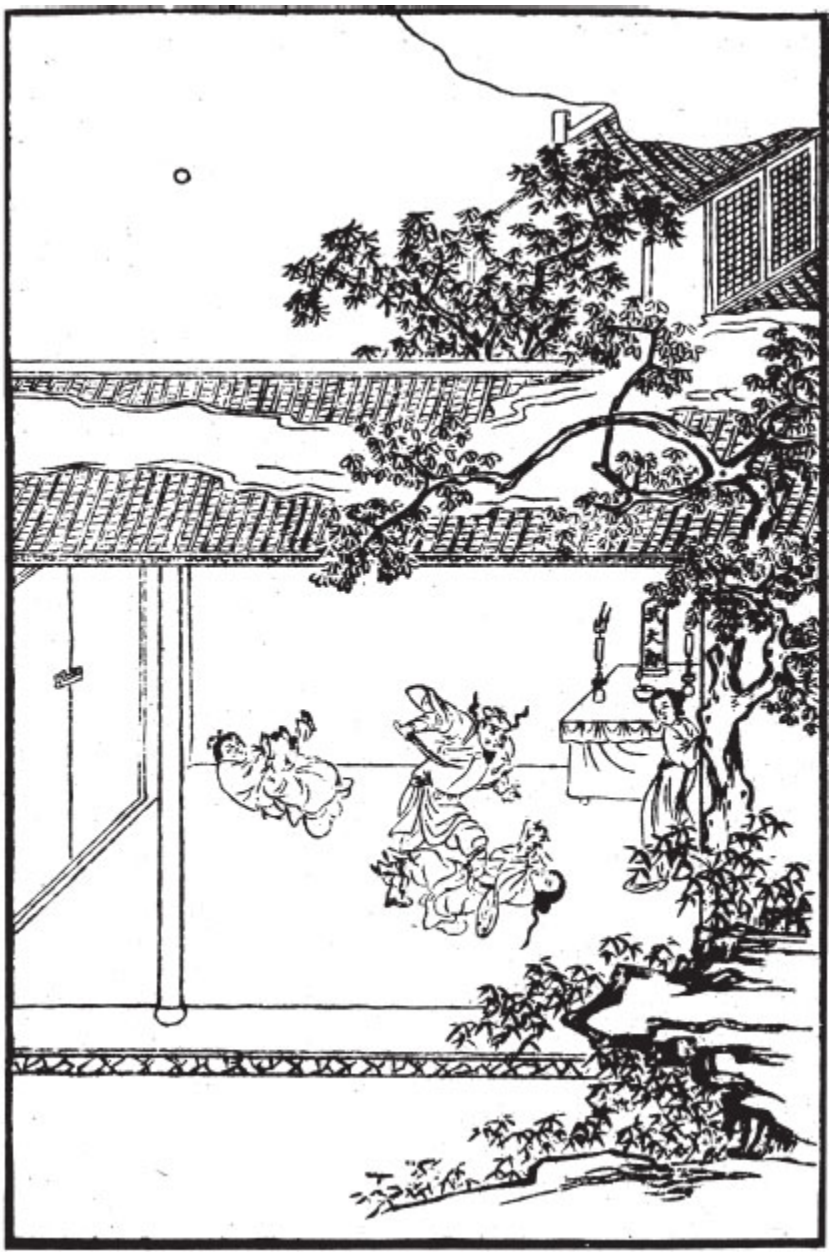
“Brother-in-law,” the woman responded, “why is it that:

The beans are popping in this cold pot?

It doesn’t make any sense. The fact is your elder brother died of heart trouble. What does it have to do with me?”

Before she had even finished speaking, Wu Sung drove the point of his dagger into the tabletop with a chopping sound, gripped the woman’s hair with his left hand, grabbed her bodice with his right hand, lifted her off the ground, and kicked over the table with one leg, knocking the cups and saucers to the floor, and smashing them to smithereens. The woman did not have the stamina to resist as her assailant lifted her lightly over the table and dragged her into the adjacent room to confront the stand on which his brother’s spirit tablet was placed.

When Dame Wang saw that the situation had taken a turn for the worse, she fled toward the front door but found it to be locked. Wu Sung caught up with her in large strides, doubled her over on the floor, took off the belt around his waist, and tied her four limbs together in front of her in the position known as “The Gibbon Offering Fruit,”[19] so that she was completely immobilized.



Wu Sung Kills His Sister-in-law to Propitiate His Brother

“Captain,” she called out, “there is no reason for you to get incensed at me. It is the lady herself who is responsible. I had nothing to do with it.”

“Old pig and dog that you are!” ejaculated Wu Sung, “I know all about it. Who else are you trying to shift the blame onto? It was you who suggested to Hsi-men Ch’ing that he get me out of the way by contriving to have me sentenced to military exile. But today, it is I

who have managed to return home, while that rascal Hsi-men Ch'ing is nowhere to be seen. If you refuse to speak up, I will first carve up this whore and then proceed to kill you, old pig and dog that you are."

So saying, he picked up his dagger and waved it a couple of times in front of Chin-lien's face.

The woman hastily called out, "Brother-in-law, forgive me. If you will only let me up, I'll tell you what really happened."

Wu Sung responded by jerking the woman to her feet, stripping her stark naked, and then forcing her into a kneeling position in front of the stand that held his brother's spirit tablet.

"You whore!" Wu Sung shouted at her, "You'd better start to talk immediately."

The woman was so frightened it seemed as though:

> Her soul was no longer attached to her body,[20]

and she felt compelled to confess the truth. She told him how, in taking down the bamboo blind over the front door, the forked stick in her hand had fallen onto the head of Hsi-men Ch'ing; how she had made up the burial garments for Dame Wang as part of the scheme to initiate their illicit affair; how Hsi-men Ch'ing had kicked Wu the Elder in the solar plexus and injured his heart; how Dame Wang had persuaded her to obtain arsenic from Hsi-men Ch'ing and administer it to her husband; how she had arranged for him to be cremated; and how she had been taken into Hsi-men Ch'ing's household. She gave a full account of what had happened, word for word, from beginning to end.

When Dame Wang heard this, all she could do was to complain bitterly to herself, saying, "What a simpleton you are! Now that you've told him the truth, how will I ever be able to cover up my own complicity?"

Wu Sung, for his part, held the woman down in front of the spirit tablet with one hand, while pouring a libation with the other, and burning some paper money.

"Elder Brother," he said, "hear me, if your departed soul be not too far away. I, Wu the Second, will now undertake to:

Avenge your wrong and assuage your resentment."[21]

When the woman saw that the situation had taken a turn for the worse, she was about to cry out loudly, but Wu Sung plucked up a handful of ashes from the incense burner and stuffed it into her mouth, so that she was unable to utter a sound, and then roughly doubled her over on the floor. The woman struggled so violently that the fret on her hair, and her pins and earrings, rolled off onto the ground.

Wu Sung was afraid that she might succeed in struggling free, so he kicked her in the ribs with his waxed boots and then stamped on her two arms, saying, "You whore! It is said that you're really intelligent, but I don't know what sort of a heart you have, so I'm going to take a look at it."

So saying, he pulled open her bodice with one hand, and then:

The telling is slow, but
What happened was quick;

he took the dagger and cut open her pale and fragrant breast with a single slash, producing a blood-filled cavity from which fresh blood gushed out. As for the woman:

Her starry eyes blinked half open,

and her two feet kicked spasmodically. Holding the dagger in his teeth, Wu Sung then pulled open her breast with his two hands and, with a popping sound, tore her living heart and entrails, dripping with blood, out of the cavity, and laid them as a sacrifice before the spirit tablet. After which, with a single swipe of the dagger, he cut off her head, as a result of which:

The flow of blood inundated the ground.[22]

On seeing this from one side, Ying-erh, who was still only a young girl, was so frightened all she could do was to cover her face with her hands. It is clear that Wu Sung was truly a ruthless man, and that the woman had suffered a pitiable fate. Truly:

So long as one has three inches of breath,
  one uses it a thousand ways;
But when the messenger of death shows up,
  everything comes to an end.

She was thirty-one years old at the time of her death. Behold:

On falling into his hands, the springtime
of her youth came to an end;
When his dagger fell, the pink-powdered
beauty's life was terminated.
Her seven material souls have floated
into the distance,
And have arrived at the Sen-lo Palace
in the underworld.
Her three ethereal souls have vanished
into invisibility,
And have doubtless reached the City of
the Unjustly Dead.
Her starry eyes are tightly closed;
Stretched out straight, her body lies
on the bare ground.
Her silver teeth are half-clenched;
Dripping with blood, her head lies
fallen to one side.

It is just like:

The heavy snowfall of early spring,
Which breaks the golden threads of
the willow branches;
Or the wild wind of the twelfth month,
That blows off the jade blossoms of
the flowering plum.

As for this woman:

Who knows where her alluring beauty
has vanished to;
Or whose home her fragrant soul has
been reborn in?[23]

A poet of yore has left us a poem lamenting the gruesome nature of Chin-lien's death:

The grievous destiny suffered by Chin-lien
was certainly pitiable;
As, stripped of her clothes, she knelt down
before the spirit tablet.
How could she have known that Wu Sung would
slay her with his dagger,
When she expected him to tie her up as Hsi-
men did in the Grape Arbor?
Past events tend to inspire sighs of regret,[24]
though ephemeral as a dream;
The present life is not even worth so much
as half of a copper cash.[25]
In this world, every single life must be
repaid with another life;[26]
Just retribution is clear and inescapable,[27]
and occurs for all to see.

When Dame Wang saw that Wu Sung had killed the woman, she called out in a loud voice, “A murder has been committed!”

Upon hearing this, Wu Sung stepped forward and cut off her head as well with a single swipe of his dagger, after which he dragged her corpse to one side. He then took Chin-lien’s heart and entrails and pinned them up with his dagger under the eaves at the back of the house. By then, it was the first watch of the night, and he proceeded to lock Ying-erh into the room.

“Uncle,” complained Ying-erh, “I’m frightened.”

“My child,” Wu Sung responded, “there is nothing I can do for you under the circumstances.”

Wu Sung then vaulted over the wall into Dame Wang’s house next door, intending to kill her son Wang Ch’ao; but it turned out that Wang Ch’ao was not fated to die at this juncture. Upon hearing his mother’s cry, he realized that Wu Sung was bent on wreaking havoc and tried unsuccessfully to open both the front and back doors. In a state of consternation, he ran out onto the street to find the head of the local mutual security unit. The neighbors to either side knew full well how violent and ruthless Wu Sung was, and none of them ventured to come forward.

When Wu Sung had vaulted over the wall and entered Dame Wang's house, he saw that, though the lanterns were lighted, nobody was present. He then proceeded to open Dame Wang's trunks and scatter her clothing all over the floor. Of the hundred taels of silver he had paid her, she had turned over only twenty taels to Yüeh-niang, so there were eighty-five taels left over, together with a number of hairpins, earrings, and other head ornaments. Wu Sung wrapped all these things up into a bundle, picked up his sword, vaulted over the back wall, and waited until the fifth watch, when he was able to slip out through the city gate and head toward Shih-tzu P'o, where he hid out in the inn operated by Chang Ch'ing and his wife. He subsequently disguised himself as a Buddhist ascetic and went to join the band of outlaws in Liang-shan Marsh.[28] Truly:

If you do nothing in your lifetime to make people
raise their eyebrows;
There should be no one in the world prepared to
gnash his teeth at you.

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 88

P’AN CHIN-LIEN APPEARS IN A DREAM IN COMMANDANT CHOU HSIU’S HOME;
WU YÜEH-NIANG CONTRIBUTES A GIFT TO A SUBSCRIPTION-SEEKING MONK

Above, one is exposed to the scrutiny
of Heaven;
Below, one is watched by the spirits
of the Earth.
In the world of light there is imperial law[1]
to restrain one;
In the darkness there are ghosts and spirits
to follow one.[2]
Loyalty and uprightness should be embedded
in one’s heart;
Joy and anger should be governed by one’s
vital spirits.
It is lack of integrity that causes one
to lose one’s home;
It is dishonesty that results in losing
one’s position.
You are urged to be vigilant about this
throughout your life;
Lest you have cause to sigh, be alarmed,
or become afraid.[3]

THE STORY GOES that after Wu Sung had killed the woman and Dame Wang and taken their valuables, he went to join the band of

outlaws in Liang-shan Marsh.

To resume our story, after Wang Ch'ao ran out onto the street to look for the head of the local mutual security unit, he noticed that both the front and rear doors to Wu Sung's house were locked, and that the valuables had been taken from Dame Wang's house and the clothing scattered:

Higgledy-piggledy,

all over the floor. Upon realizing that Wu Sung had killed both women and made off with their valuables, he felt compelled to break open both the front and rear doors, only to find their two corpses dripping with blood where they lay on the floor, Chin-lien's heart and entrails pinned up with a dagger under the eaves at the back of the house, and Ying-erh locked up inside the room. When he asked her what had happened, all she could do was to weep bitterly.

The next day, at the early session of the court, he submitted a report to the district magistrate and laid the dagger that had been used as the murder weapon before him. The newly appointed district magistrate was named Li Ch'ang-ch'i and was a native of Tsao-ch'iang district in Chen-ting prefecture of Hopei province. On hearing that it was a case of homicide, he promptly deputed the docket officer on duty to round up the neighbors, the head of the local mutual security unit, and the family members of the victims, Wang Ch'ao and Ying-erh, so that the corpses could be carried out into the street for all to see while a formal inquest was performed as the law required. It was determined that the two victims, P'an Chin-lien and Dame Wang, had been murdered by Wu Sung in a fit of drunken rage, and this tentative conclusion was:

Duly drawn up as a file on the case.[4]

The local constable and the head of the relevant mutual security unit were ordered to arrange for the temporary interment of the two bodies and to keep watch over them. Public placards describing the fugitive were hung up announcing that officers were being deputed to pursue the culprit Wu Sung in all directions, and that a reward of fifty taels of silver was being offered by the authorities for anyone who could provide evidence of his whereabouts.

Meanwhile, Chang Sheng and Li An from Commandant Chou Hsiu's residence showed up at Dame Wang's place with a hundred taels of silver, only to find that Dame Wang and the woman had both been murdered by Wu Sung, and that the district yamen had sent people to perform an inquest on the corpses and apprehend the murderer. The two of them then returned and reported this at the commandant's residence. When Ch'un-mei learned that Chin-lien was dead, she did nothing but weep for two or three days and refused to partake of either tea or food. This threw Commandant Chou Hsiu into such a state of consternation that he sent someone out onto the street to hire an itinerant acrobat to come in and entertain her, but her sorrow was not assuaged. He also dispatched Chang Sheng and Li An every day to find out if the culprit Wu Sung had been apprehended and report back to him. But no more of this. Let us put this strand of our narrative aside for a moment.

To resume our story, Ch'en Ching-chi had started out for the Eastern Capital in order to get the money needed to ransom Chin-lien, with whom he had set his heart on becoming man and wife. Who could have anticipated that when he was halfway there, he should run into his family's servant Ch'en Ting, who had set out from the Eastern Capital to tell him that his father was in a parlous state of health.

"My mistress sent me to ask you to come home," he said, "so she can turn over to you the responsibility for the future of the household."

No sooner did Ch'en Ching-chi hear these words than he set out faster than ever:

Covering two stages in the time for one,

and duly arrived, one day, at the house of his father's brother-in-law, Chang Shih-lien, in the Eastern Capital.

Chang Shih-lien had already died, so only his aunt was there, and he learned that his father, Ch'en Hung, had passed away about three days earlier, so the whole household was wearing mourning garb. Ch'en Ching-chi paid his respects before his father's spirit tablet and kowtowed to his mother, née Chang, and his aunt, née

Ch’en, the elder sister of Ch’en Hung. His mother saw that he had already reached manhood, and the two of them, mother and son, wept together and then consulted with each other about the situation.

“Right now,” his mother said:

“On the one hand, there is reason to be happy,
While on the other, there is reason to be sad.”[5]

Ch’en Ching-chi asked, “What reason is there to be happy, and what reason is there to be sad?”

“The reason to be happy,” his mother responded, “is that the Emperor has designated an heir apparent to reside in the Eastern Palace, and that at the Suburban Sacrifice to Heaven on the day of the winter solstice a general amnesty has been issued to celebrate the occasion. The reason to be sad is that your father has taken ill and died unexpectedly, your uncle has also died, and your aunt is maintaining her widowhood. Under the circumstances, for us to remain living here:

Is not a long-term solution.

That is why I sent Ch’en Ting to summon you. If we can arrange together to take your father’s coffin back to his native place for burial, it would be a good thing.”

When Ch’en Ching-chi heard these words:

In his heart he thought to himself,

“If I should have to be responsible for preparing the coffin, and loading the bulky belongings of our family and its dependents into carts for the journey, it is bound, at the very least, to hold me up for a considerable period of time and cause me to miss out on this opportunity to marry Sister Six. It would be better for me, thus and so, to propose setting out for home immediately with two carts loaded with trunks of valuables. It would not be too late for me then to come back and take care of my father’s coffin after marrying Sister Six.”

He then said to his mother, “At present, the roads are beset with bandits and are hazardous to travel. If we were all to set out together, with my father’s coffin and our trunkloads of bulky

household belongings loaded onto any number of carts and beasts of burden, it would be difficult to avoid arousing attention; and if we were to encounter a bunch of brigands along the way, what would we do?

It is better to be late than to be sorry.

I ought to set out for home right now with two carts loaded with trunks of valuables, and take care of getting the house in shape. You and Ch'en Ting, along with the other household dependents, can then accompany father's coffin, and return home during the first month, after the New Year's Festival is over. It will not be too late then to deposit the coffin in a temple outside the city walls, arrange a funeral ceremony and scripture recitation, and see that it is properly entombed."

His mother, being the woman that she was, though she ought not to have done so, allowed herself to be persuaded by Ch'en Ching-chi's artful arguments; set out to pack two trunks with valuables; and loaded them onto two large carts that bore banners identifying them as pilgrimage vehicles. He departed from the Eastern Capital on the tenth day of the twelfth month and arrived not many days later at the gate of the family home in the Ch'ing-ho district of Shantung province.

Upon his arrival, he told his maternal uncle Militia Commander Chang Kuan, "My father is already dead, and my mother is going to accompany the cart with his bier and should arrive sometime in the near future. I have brought two cartloads of belongings with me and have come ahead to take care of getting the house in shape and sweeping it out prior to her arrival."

When his maternal uncle heard this, he said, "In that case, I had better move out and return to my own home."

He then, forthwith, told his servants to move his belongings and vacated the premises.

Upon seeing his maternal uncle move out, Ch'en Ching-chi was utterly delighted and said to himself:

"At long last my enemy has been removed from my sight,

which will enable me to marry Sister Six and enjoy her here at home to my heart's content. Since my father is already dead, and my mother dotes on me, I can first divorce that whore of mine, and then lodge a formal complaint against my mother-in-law and have her haled into court in order to recover the things that my family originally entrusted to her. Under the circumstances, she is no longer in a position to say no to this demand, since the members of my family are no longer threatened with military exile."

Truly:

Though men may plan to do thus and so:
Heaven's principles may yet deny them.

Ch'en Ching-chi, as soon as he had succeeded in getting his maternal uncle to move out, put a hundred taels of silver into the wallet at his waist, and another ten taels into his sleeve as a gratuity for Dame Wang, and proceeded to make his way to the door of her house on Amethyst Street.

Strange as it may seem,

what should he see but the temporary tombs of two corpses buried on the side of the street in front of her door, with a pair of spears crisscrossed above them, and a lantern suspended from them. On the door there hung a handwritten placard that read as follows:

> Notice concerning a case of murder posted by the district yamen. The culprit, Wu Sung, has murdered the woman née P'an and Dame Wang. Anyone who is able to apprehend him, or provide information to the authorities, will be rewarded with fifty taels of silver.

Ch'en Ching-chi raised his head and gazed at it for some time.

What should he see at this juncture but two men who emerged from a temporary shelter and shouted at him, "Who are you? And why are you gazing at that placard? At present, the real culprit has not been apprehended. Who are you anyway?"

The two of them advanced toward him in large strides as though they wished to take him into custody. Ch'en Ching-chi was thrown into such consternation by this that he fled from the scene as fast as he could go.

As he was passing by the tavern below the stone bridge on Lion Street, he ran into someone wearing a flat-topped cap and a black jacket, who came up behind him from under the bridge and said, “Brother, you’re really foolhardy. What were you staring at back there for no good reason?”

When Ch’en Ching-chi turned his head to look at him, he saw that it was an old friend of his named Yang the Elder, nicknamed the Iron Fingernail.

After the two of them had exchanged greetings, Yang the Elder said, “Brother, I haven’t seen you for some time. Where have you been?”

Ch’en Ching-chi told him all about his trip to the Eastern Capital and his father’s death and then said, “That woman who was slain recently was a concubine of my father-in-law’s, whose maiden name was P’an. I didn’t know that she had been murdered. It was only on reading that placard just now that I found out about it.”

“It was her brother-in-law Wu Sung who did it,” explained Yang the Elder. “He had been serving a term in military exile but was able to return home as the result of a general amnesty. I don’t know why he murdered the woman and also refused to let Dame Wang off. He has a young niece who was supported for the last three or four years by my maternal Uncle Yao the Second. The other day, when her uncle committed those murders and disappeared, who knows where, my uncle recovered the girl from the district yamen, and he is planning to look for someone he can marry her to. Right now, those two corpses have been buried in their temporary graves for some time and are a source of distress to the local constable and the head of the relevant mutual security unit, who don’t know on what day, month, and year the culprit Wu Sung will be arrested.”

When he had finished speaking, Yang the Elder invited Ch’en Ching-chi to join him for a drink in the tavern, saying, “It will serve to brush off the dust from your journey.”

Ch’en Ching-chi was so distressed at heart by the death of the woman that he was unable to enjoy the wine, and after drinking a mere three cups or so, he got up, went downstairs, said good-bye, and returned home.

That evening, he bought a hundred sheets of paper money and made his way to a spot by the stone bridge, some distance from Dame Wang's house on Amethyst Street, and addressed the woman, saying, "Sister Six, née P'an, I, your younger brother Ch'en Ching-chi, am burning a hundred sheets of paper money on your behalf today. It is all because I arrived back a step too late that you forfeited your life.

Ch'en Ching-chi Moved by the Past Sacrifices to Chin-lien

While alive you were a human being;
Once dead you have become a spirit.[6]

Allow me to assure you that I will apprehend your enemy Wu Sung in order to:

Avenge your wrong and assuage your resentment.

Only when I see him dismembered on the execution ground will my aspirations of a lifetime be fulfilled.”

When he had finished speaking, he wept and then burned the paper money on her behalf.

Upon returning home, Ch’en Ching-chi shut the door, entered his bedroom, and went to bed, whereupon:

Seemingly asleep yet not asleep,

Chin-lien appeared to him in a dream, dressed all in white, with her entire body covered with blood, and wept before him, saying, “My brother, I died a gruesome death. I had hoped that I would be able to spend the rest of my life with you, but unexpectedly you failed to show up, and I was murdered by that rascal Wu Sung. At present, the Underworld will not admit me, so that, by day, I can only:

Drift aimlessly about;[7]

and, by night, I have to scrounge around everywhere in search of offerings made to the deceased. Just now, I received the hundred sheets of paper money that you burned for me, but that enemy of mine has not yet been apprehended, and my corpse is lying in a temporary grave on the street. If you are still moved by our old feelings for each other, you might buy a coffin, put my corpse into it, and see that I am properly buried, so that I will not have to lie there exposed for days on end.”

Ch’en Ching-chi wept on hearing this and said, “My sister, needless to say, I would like to see you properly buried. But I am afraid that my mother-in-law, that bitch who is utterly devoid of benevolence or righteousness from the Hsi-men Ch’ing household, who has it in for me, would seize upon this pretext to do me harm. Sister, what you ought to do is go to the residence of Commandant Chou Hsiu, and ask Ch’un-mei to see if she can take care of having you properly buried.”

“I have just been to the commandant’s residence,” the woman said, “but:

The Gate God and the Portal Sentinel,[8]

blocked my way and would not let me in. I will have to go back and plead with them again however long it may take.”

Ch’en Ching-chi wept on hearing this and reached out to take hold of her and discuss the problem further when he was assailed by the stench of blood from her body as she extricated herself from his grasp and disappeared. It turned out to be but:

A dream of the Southern Branch.

As he lay awake on his pillow he heard the watchman’s drum sound the second period of the third watch and said to himself, “How uncanny! Just now, I clearly saw Sister Six in a dream. She shared her innermost feelings with me and asked me to take care of giving her a proper burial; but we don’t know:

On what day of what year,[9]

Wu Sung will be apprehended. It’s really distressing.”

Truly:

Beset by limitless sorrow, communicated
in a dream;
He sits alone in an empty room, weeping
until dawn.

We will say no more for the moment about how Ch’en Ching-chi sought for information about the whereabouts of Wu Sung.

To resume our story, the authorities in the district yamen spent more than two months trying to locate and arrest Wu Sung but failed to apprehend him. Only then did they learn that he had fled to join the band of outlaws in Liang-shan Marsh. When the local constable, the head of the relevant mutual security unit, and the neighbors reported this to the authorities, it was decided that it would be appropriate to empower the relatives of the deceased to remove their bodies for burial. Dame Wang’s corpse was duly taken away and buried by her son Wang Ch’ao; but there was no one to take charge of P’an Chin-lien’s cadaver.

To resume our story, in the meantime, Ch'un-mei in Commandant Chou Hsiu's residence had been sending Chang Sheng and Li An to the district yamen every two or three days to find out if there was any news about the situation; and they had been reporting back that the culprit had not yet been apprehended, that the bodies of the victims were still temporarily interred under the surveillance of the local constable, and that under the circumstances no one would dare to remove them. This situation continued until some time in the first ten days of the first month of the following year.

Unexpectedly, one evening, Ch'un-mei had a dream in which Chin-lien appeared to her:

In an illusory and hallucinatory manner;[10]
With her cloud-shaped chignon disheveled,
And her entire figure covered with blood;

and called out to her, saying, "Young lady P'ang, my good sister, I died a gruesome death. I have been unable to come and see you, having been prevented by the Gate Gods who shouted so fiercely at me that I did not dare try to come in. At present, my nemesis Wu Sung has managed to escape, and my corpse has been exposed in the street for a long time:

Blown by the wind, drenched by the rain,[11]
And stepped on by the chickens and dogs,

with no one to bury it. Since I am without any relatives to look to, if you can remember our former feelings for each other, like those between mother and daughter, bring yourself to purchase a coffin for me, and see to my burial:

Although I will be dead in the Underworld,
I will be able to close my mouth and eyes."

When she had finished speaking, she wept unceasingly. Ch'un-mei attempted to take hold of her, wishing to question her further, but she extricated herself from her grasp and disappeared, leaving Ch'un-mei to wake up and find that it was merely:

A dream of the Southern Branch.

Upon wakening from her dream in tears, she was:

Hesitant and uncertain what to do.[12]

The next day, she called in Chang Sheng and Li An and directed them, saying, “The two of you go to the front of the district yamen and see whether the corpses of that woman and Dame Wang are still buried there, or not.”

Chang Sheng and Li An accepted her instructions and set off on their errand.

Before long, they returned and reported, “The perpetrator of their murders is still at large. It is not convenient for the local officials to continue keeping watch over the corpses any longer, so they have empowered the relatives of the victims to remove their corpses and bury them. The corpse of Dame Wang has been removed by her son, but no one has come forward to take charge of the other woman’s corpse, which is still buried there on the street.”

Ch’un-mei said to them, “In that case, there is something I would like to ask the two of you to do for me, for which I will see that you are amply rewarded.”

The two of them knelt down and said, “Mistress, how can you say such a thing? If you are willing to put in a good word for us with the master, that will be more than sufficient.

Though we should have to go through fire and water,
we would not refuse your request.”

Ch’un-mei went into her room and came out with ten taels of silver and two bolts of muslin, which she turned over to the two of them, saying, “This murdered woman is actually a sister of mine, who married into Hsi-men Ch’ing’s household but has been murdered upon leaving it. I would like the two of you, without informing the master, to take this silver, purchase a coffin with it, see that her corpse is encoffined, and then carry it outside the city and take care of burying it properly in some convenient spot. If you do so, I will see that you are amply rewarded.”

The two of them responded, “That’s no problem. We will do what you ask.”

But Li An said, “I’m only afraid that the authorities in the district yamen will not let the two of us remove the corpse. It would be

preferable if we could give them a note from the master authorizing our request."

Chang Sheng responded, "If we simply tell them that our mistress is a younger sister of the deceased who married into the Hsi-men household, the authorities in the yamen will not dare not to comply with our request. What need is there for a note?"

P'ang Ch'un-mei Appeals to Chang Sheng to Bury Her Corpse

Thereupon, they took the silver and retired to the duty room, where Chang Sheng said to Li An, “I imagine that this murdered woman and our mistress must have lived together in the Hsi-men household and become intimate with one another. Otherwise, why should our mistress go to such pains on her behalf? I remember that when our mistress heard that this woman was dead, she did nothing but weep for two or three days and refused to eat, which disturbed our master to such an extent that he sent someone out onto the street to hire an itinerant acrobat to come in and try to entertain her, but her sorrow remained unassuaged. So, today, when there are no relatives to take possession of her corpse, how could our mistress fail to take care of having it decently buried? If we are able to carry this task out successfully, she is bound, sooner or later, to speak to the master on our behalf. Which means she will turn out to be our lucky star. At present, the master pays heed to everything she says and is:

Obedient to her every whim,

while our First Mistress and Second Mistress have had to take a back seat.”

When they had finished speaking, the two of them took the silver they had been provided with, went to the district yamen, and submitted a formal request that they be authorized to remove the corpse, explaining that their mistress, a member of His Honor Chou Hsiu’s household, was the younger sister of the deceased and had entrusted them with this task. They then spent six taels of silver on the construction of a coffin, disinterred the woman’s cadaver, replaced her heart and entrails in her abdominal cavity, employed thread to reattach her head to her body, wrapped the corpse in a shroud, and placed it in the coffin.

Chang Sheng then said, “We might as well take her out to be buried at the Temple of Eternal Felicity, our master’s family temple outside the South Gate, where there are empty grounds available, and then report back to our mistress.”

They then hired two men to carry the coffin out to the Temple of Eternal Felicity, where they explained to the abbot, Tao-chien, that

the corpse was that of a relative of their mistress. The abbot, who did not dare to be remiss, chose a spot for the burial behind the temple, under a hollow-trunked white poplar tree.

Once the burial was completed, they returned home and reported to Ch'un-mei, saying, "There are still four taels of silver left over after buying a coffin and placing her corpse in the casket, which we hereby return to you."

"I have put the two of you to a lot of trouble," responded Ch'un-mei. "You should give two of the four remaining taels to Abbot Tao-chien, and ask him to arrange for the recitation of Buddhist sutras and litanies of repentance in order to ensure her rebirth in Heaven."

She then presented them with a large flagon of wine, a leg of pork, and a leg of lamb and said, "As for these two remaining taels of silver, each of you should take one of them home with you to help with your household expenses."

The two of them knelt down before her and refused to accept what she had offered, saying, "Mistress, if you will only put in a good word for us with the master, we will be more than adequately compensated. How could we accept payment in silver for such a meager accomplishment?"

"If I offer you a reward and you refuse to accept it," said Ch'un-mei, "you will only make me angry."

The two of them, consequently, felt obliged to kowtow to her and accept what she had offered before leaving her presence. As they drank the wine they had been given in the duty room, they expressed great appreciation for their young mistress.

The next day, Chang Sheng went to deliver the silver to Abbot Tao-chien and arrange for the scripture recitations. Ch'un-mei also spent five mace of silver to purchase paper money to burn on Chin-lien's behalf. But no more of this.

To resume our story, Ch'en Ting had conducted the coffin of Ch'en Ching-chi's deceased father, Ch'en Hung, and his dependents from the Eastern Capital to the outskirts of Ch'ing-ho district, where they proceeded to store the coffin temporarily in the Temple of Eternal Felicity until they could make the arrangements for scripture recitations, funeral rites, and the burial ceremony.

When Ch’en Ching-chi, who was living in the family home, heard that his mother, née Chang, their servants, and the carts with their belongings had arrived, and that his father’s coffin had been placed in storage at the Temple of Eternal Felicity outside the city, he proceeded to bring in the luggage, before kowtowing to his mother.

His mother was annoyed and asked him, “Why did you not come to meet me?”

Ch’en Ching-chi merely replied that he was depressed, on the one hand, and that there was no one to look after the place.

His mother then asked, “Why is your uncle not to be seen?”

To which he replied, “On hearing that you were coming home, he promptly moved out and returned to his own place.”

“You should have told your uncle to stay a while,” his mother said. “What need was there for him to move out so fast?”

Soon thereafter, his uncle, Militia Commander Chang Kuan, came to see his elder sister, and the two of them:

> Embraced each other by the neck and wept.[13]

Wine was served and they proceeded to chat together, but there is no need to describe this in detail.

The next day, his mother sent Ch’en Ching-chi to deliver five taels of silver and several packets of paper money to Abbot Tao-chien at the temple outside the city gate, so he could arrange a scripture recitation on behalf of his deceased father. As he was riding his donkey along the street, he ran into two friends of his named Lu the Second and Yang the Elder and dismounted in order to greet them.

“Brother, where are you going?” the two of them asked.

Ch’en Ching-chi explained his errand, saying, “My deceased father’s coffin is in temporary storage at a temple outside the city gate. Tomorrow, the twentieth, is the time for the final weekly commemoration of his death, and my mother has sent me to deliver some silver to the abbot so he can arrange for a funeral ceremony and scripture recitation on his behalf.”

“The two of us did not know that your father’s coffin had arrived,” they responded. “We have been remiss in offering our

condolences."

They then went on to ask, "When will the funeral procession and the burial ceremony take place?"

"They will take place in another day or two," said Ch'en Ching-chi. "After the scripture recitation has been held, he will be put to rest in the grave."

When they had finished their conversation, the two of them raised their hands in a gesture of farewell and started to leave, but Ch'en Ching-chi called them back and asked Yang the Elder, "How is it that the cadaver of my father-in-law's concubine, née P'an, that was temporarily interred in front of the district yamen is no longer to be seen? Who has taken it away?"

"About a fortnight ago," said Yang the Elder, "because the local authorities had not been able to apprehend Wu Sung, they petitioned the district magistrate to allow the relatives of the deceased to take their corpses away for burial. Dame Wang's cadaver was taken away by her son, but the body of the other woman was left where it was for another three or four days. In the end, someone from the household of Commandant Chou Hsiu of the Regional Military Command purchased a coffin and sent people to carry the bier outside the city and bury it on the grounds of the Temple of Eternal Felicity."

When Ch'en Ching-chi heard this, he realized that it must have been Ch'un-mei, who was now a member of the commandant's household, who had arranged for the burial of the body.

He then turned to Lu the Second and asked, "How many Temples of Eternal Felicity are there outside the city wall?"

"There is only the one Temple of Eternal Felicity outside the South Gate," replied Lu the Second. "It is the family temple of His Honor Chou Hsiu. How could there be more than one temple of that name?"

When Ch'en Ching-chi heard this, he was secretly pleased and thought to himself, "So it's the same Temple of Eternal Felicity after all.

This coincidence was fated to occur.

It is fantastic that Sister Six is also buried there."

He then took leave of his two friends, whipped up his donkey, and made his way outside the city straight to the Temple of Eternal Felicity.

On meeting Abbot Tao-chien, he did not mention the scripture recitation for his father but asked the abbot, "Where is the grave of the woman from Commandant Chou Hsiu's household that was buried here recently?"

"It is underneath the white poplar tree behind the temple," the abbot replied. "They said that it was the body of the elder sister of the young mistress from the commandant's household."

Ch'en Ching-chi did not even bother to go look at his father's coffin but went first to P'an Chin-lien's grave with his paper money and sacrificial offerings.

After presenting the offerings and burning the paper money, he wept, saying, "Sister Six, your younger brother Ch'en Ching-chi has respectfully burned a packet of paper money on your behalf. May you:

> Find an appropriate place in which to live;
> And use the cash to cope with any problems."[14]

Only after he had finished sacrificing to her did he proceed to the abbot's quarters in order to burn paper money before his father's coffin and offer a sacrifice to him. He then presented the abbot with the money to pay for a scripture recitation and asked him to arrange for eight Buddhist monks to hold a scripture reading on the twentieth to mark the final weekly commemoration of his father's death. The abbot accepted the money offered for the scripture recitation and provided him with a vegetarian repast, after which Ch'en Ching-chi returned home to report to his mother.

On the twentieth, they all went to the temple to burn incense and select an auspicious day for the funeral procession. Later on, after his father's coffin had been transported to their ancestral graveyard and properly buried, they returned home, where mother and son continued to live together. But no more of this.

To resume our story, one day during the first ten days of the second month, when the weather was mild, Wu Yüeh-niang, together with Meng Yü-lou, Sun Hsüeh-o, Hsi-men Ta-chieh, and Hsiao-yü, made their way out to the front gate in order to observe the coming and going of the carts and horses, and enjoy:

The liveliness of the teeming crowds.[15]

While there, they happened to observe a throng of men and women following in the wake of a Buddhist monk, who had an imposingly corpulent figure, wore bronze effigies of three Buddhas on his head, and bore a number of lantern trees on his body.

The sleeves of his apricot-yellow gown
  ruffled in the wind;
While the ankles of his naked feet were
  immersed in the mire.

He claimed to be an itinerant monk who had been ordained at Mount Wu-t'ai[16] and had arrived here in the course of his wanderings in the endeavor to raise money and supplies for the erection of a Buddhist sanctuary there. An author of olden times has bequeathed us a few lines describing the virtues of such itinerant monks.

Assuming the lotus position to practice meditation,
Explaining the scriptures and expounding the Dharma,[17]
Raising their brows and blinking their eyes,
They struggle to attain the truth of the patriarchs.[18]
Relying on their religion to seek sustenance,
They propound the regulations of the Buddhist faith.
By day, they only sport their placards
  and rattle their bells;
At night, they manipulate their spears
  and flaunt their clubs.
Sometimes, they kowtow with their bald
  heads outside the gate;
When hungry, they give themselves loud
  slaps along the street.

Reality is vacuity, vacuity is reality;
But who has ever seen living beings
escape the mundane world?
They may go and come, and come and go;[19]
But who have they managed to escort
to the Western Paradise?

When the monk saw Wu Yüeh-niang and the other women gathered at the gate, he came forward and saluted them in the Buddhist fashion, saying, “You venerable lay bodhisattva-like benefactors, though you may inhabit:

Vast courtyards and secluded mansions,

are all predestined to be present at the Dragon Flower Assembly.[20] I have come down from Mount Wu-t’ai in the hope of cementing our virtuous affinity by soliciting the funds to erect a temple to the Ten Kings of the Underworld and a sanctuary dedicated to the Three Jewels, The Buddha, the Dharma, and the Sangha. The success of this effort is dependent upon the willingness of you bodhisattvas, and others of:

The patrons in the ten directions,

to:

Widely sow your fields of fortune,[21]

so that by disbursing your wealth you can:

Together achieve a major endeavor,

and thus ensure:

A just reward in the life to come.

This humble monk is merely an intermediary.”

Upon listening to his appeal, Yüeh-niang turned to Hsiao-yü and directed her to fetch a monk’s hat, a pair of monk’s sandals, a string of copper cash, and a peck of white rice from her room. It so happens that Yüeh-niang had always been given to:

Almsgiving, or providing vegetarian
meals for monks,

so that during her leisure hours she devoted herself to making monk’s hats and monk’s sandals in order to give to them.

When Hsiao-yü brought these things out, Yüeh-niang said to her, “You go ask His Reverence to come forward, and bestow these things upon him.”

Hsiao-yü, thereupon:

Deliberately adopting an arrogant air,[22]

called out in a loud voice, saying, “You shaven-pated donkey of a monk, why haven’t you come over here? My mistress is bestowing all these things on you, and you haven’t even kowtowed in response.”

Yüeh-niang rebuked her, saying, “You crazy, depraved little stinker! He is a monk, and a devoted Buddhist.

As though you didn’t know any better,

how can you bring yourself to abuse him that way? It’s really outrageous. Little whore that you are, there’s no telling how much evil karma you will have accumulated before you’re through.”

Hsiao-yü laughed at this and responded, “Mistress, as for this lousy monk, why is it that when I called him over, he devoted himself to:

Looking me over from top to bottom,

with those furtive eyes of his?”

The monk, for his part, accepted the sandals, hat, cash, and rice with both hands, saluted Yüeh-niang in the Buddhist fashion, and said, “Many thanks for your largess, you venerable bodhisattva of a benefactor.”

“This shaven-pated rascal is really discourteous?” remarked Hsiao-yü. “All of us are standing here, but he has only offered us two salutations. Why has he not offered one to me?”

“You little piece,” said Yüeh-niang. “How can you:

Scramble black and white,

so blatantly? He is a son of the Buddha, and you are not worthy of receiving his salutation.”

“Mistress,” responded Hsiao-yü, “If he is a son of the Buddha, who are the Buddha’s daughters?”

“I imagine,” said Yüeh-niang, “that it is ordained nuns who are the daughters of the Buddha.”

“If you say that people like Nun Hsüeh, Nun Wang, and the abbess of the Kuan-yin Nunnery are all daughters of the Buddha,” continued Hsiao-yü, “who are the sons-in-law of the Buddha?”

Yüeh-niang could not help laughing at this and reproved her, saying, “You lousy little whore! You’ve developed such an:

Oily mouth and a slippery tongue,

that you constantly resort to vulgarity.”

“Mistress,” responded Hsiao-yü, “you’re only directing your criticism at me, but this shaven-pated monk, with his:

Thievish looks and prying eyes,

has been constantly ogling me.”

“The fact that he looks at you that way,” said Meng Yü-lou, “must be because he recognizes you as a candidate for salvation.”

“If he really wants to save me,” responded Hsiao-yü, “I’m willing to go along with him.”

The gathering of womenfolk couldn’t help laughing over this, but Yüeh-niang reproved her in a loud voice, saying, “You little whore! It seems that all you can do is persist in:

Blaspheming monks and profaning Buddhas.”[23]

Meanwhile, the monk in question accepted the donations and proceeded nonchalantly on his way with the bronze effigies of three Buddhas on his head.

“Mistress,” complained Hsiao-yü, “though you rebuked me for cursing him, as you saw yourself, that lousy shaven-pated rascal gave me another indecent look as he departed.”

There is a poem that describes Yüeh-niang’s proclivity to:

Cultivate her virtue by charity to monks.

Maintaining my widowhood and reading the sutras
the years and months flow by;
Private dissipation and meaningless indulgence
have long been anathema to me.
My person is just like the moon near the edge
of the horizon;
That will not let itself be intruded upon by
floating clouds.

As Yüeh-niang and the others continued their conversation by the gate, they suddenly observed that Auntie Hsüeh was passing by on the street with her box of trinkets in hand.

When she saw Yüeh-niang and the others she bowed to them, and Yüeh-niang asked, “Where are you headed? And why have we not seen so much as your shadow around here recently?”

“I hardly know what it is that keeps me so busy all day,” said Auntie Hsüeh. During the last few days, the family of His Honor Judicial Commissioner Chang Mao-te who lives on Main Street has contracted a marriage between his son and the niece of Eunuch Director Hsü from the northern quarter, a match that was proposed by myself and Auntie Wen. Yesterday, as part of the ‘third-day celebration,’ they put on a lavish party, which kept me so busy that even though the young lady from your place who is now the mistress of Commandant Chou Hsiu’s household sent for me, I was unable to go. Who knows how irritated with me she may be?”

“So where are you headed right now?” Yüeh-niang asked.

“There is something that I have respectfully come to tell you about,” said Auntie Hsüeh.

“If there is something you want to communicate,” said Yüeh-niang, “come inside and tell me about it.”

So saying, she ushered Auntie Hsüeh back to the master suite in the rear compound and offered her a seat.

When they had consumed a serving of tea, Auntie Hsüeh said, “Venerable lady, you may not know about it, but last year in the Eastern Capital your son-in-law’s father Ch’en Hung fell ill and died, and his wife called upon your son-in-law to come and help bring their dependents and his coffin home. They arrived here during the first month, and the scripture recitation, funeral procession, and burial ceremony have already taken place. I had assumed that you knew about all this, but if so, why did you not go burn some paper money on his behalf, or visit with your relatives?”

“If you had not come to tell us about it, how could we have known?” said Yüeh-niang. No one bothered to inform us. All we heard was that P’an Chin-lien had been murdered by her brother-in-

law and was buried, along with Dame Wang, in a temporary grave. And we don't even know what her situation may be at present."

Auntie Hsüeh opined, "It has always been true that for P'an Chin-lien, as for all of us:

Her place of birth and place of death
were predetermined.

If the Fifth Lady's conduct had not caused her to be expelled from the household, everything would have been all right. But, for no good reason, since she:

Was not the sort to abide by her lot,

she chose to engage in an ugly affair, and got herself expelled. If she had remained in the household, how would her brother-in-law have been able to murder her? After all:

For every injustice there is a perpetrator;
For every debt there is a creditor.

It is thanks to the young lady from your household, Ch'un-mei, who couldn't get over her intimate feelings for her former mistress, that someone was sent to purchase a coffin, take possession of her corpse, and give it a proper burial. Otherwise, it would still be exposed to the public gaze in the street. Her brother-in-law has not been apprehended, and there was nobody else concerned about her fate."

Sun Hsüeh-o interrupted from the sidelines, saying, "It hasn't been long since Ch'un-mei was sold into the household of Commandant Chou Hsiu. How could her status have risen so quickly to the point that she was able to dispense the silver needed to buy a coffin for her? How could the commandant help being annoyed with her? Who does she think she is, anyway?"

"Ai-ya!" responded Auntie Hsüeh. "You may not know it, but the commandant has really become attached to her. He spends every night in her quarters.

She has but to say one thing,
And he will comply with ten.

No sooner did he take her into his household than he noticed how attractive and intelligent she was, provided her with a suite of three

rooms on the western side of the courtyard, assigned a maid to wait upon her, and spent three successive nights in her room. He had outfits of clothing for the four seasons tailored for her and allowed her to put her hair up like a regular lady. At the party on the 'third-day celebration' he rewarded me with a tael of silver and a bolt of satin. His first wife is forty-nine years old, is blind in both eyes, restricts herself to vegetarian fare, and does not concern herself with household affairs. His concubine Sun Erh-niang resides on the eastern side of the courtyard and has borne him a daughter. Although she is theoretically in charge of the household, she has her hands full looking after her daughter. As a result, the keys to all the storerooms in the house, both large and small, have been entrusted to Ch'un-mei. The commandant responds favorably to every request she has to make. So how can you say that she would be unable to disburse such a sum of silver?"

With these few words she managed to reduce both Yüeh-niang and Sun Hsüeh-o to silence.

After sitting a while longer, Auntie Hsüeh got up to go, and Yüeh-niang said to her, "If you are willing to come back tomorrow, I will prepare an offertory table, a bolt of fabric, and a packet of paper money for the use of the dead, and impose upon you to escort Hsi-men Ta-chieh to her father-in-law's tomb in order to burn the paper money on his behalf."

"Are you not going to go yourself?" asked Auntie Hsüeh.

"Just tell them I have been feeling out of sorts," said Yüeh-niang, "and that I will pay a visit to them on another day."

Auntie Hsüeh agreed to these arrangements, saying, "Tell the young lady to get everything ready and wait for me. I will come by after lunch."

"Where are you off to now?" inquired Yüeh-niang. "If it is the commandant's place, forget it."

"If I don't go, they will be annoyed to death with me," said Auntie Hsüeh. "They have sent a young servant to summon me several times already."

"What are they summoning you for," asked Yüeh-niang.

“Mistress,” responded Auntie Hsüeh, “you may not know it, but she is already four or five months pregnant. His Honor is utterly delighted and has probably summoned me in order to reward me.”

So saying, she picked up her box of trinkets, said farewell, and proceeded on her way.

“What that old whore says is completely without any basis,” remarked Sun Hsüeh-o. “How long has it been since she was sold into the commandant’s household? Scarcely long enough to have developed half a wombful of child. That commandant, at the very least, has a number of concubines at his disposal. So why should he insist on favoring her? How can she overstate things so?”

“He already has a legitimate wife,” said Yüeh-niang, “as well as a concubine who has borne him a daughter.”

“It’s outrageous!” pronounced Sun Hsüeh-o. “Just an example of the loquaciousness of a go-between.

Producing hundred-foot waves out of a
foot’s worth of water.”

What Sun Hsüeh-o said that day was not without consequences. Truly:

Heaven has seen fit to bestow both
the needle and thread;
That bring out discordant patterns
from the fabric’s ground.[24]

There is a poem that testifies to this:

One recalls the time when she was a servant
at her mistress’s beck and call;
Who could have anticipated that today her
prospects would be so different?
In this world, the infinite possibilities
are all predetermined;[25]
Scoff not that, in this floating life one’s
efforts may prove vain.[26]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 89

ON THE CH'ING-MING FESTIVAL THE WIDOW VISITS THE NEW GRAVE; WU YÜEH-NIANG BLUNDERS INTO THE TEMPLE OF ETERNAL FELICITY

Tossed by the wind, enshrouded in mist,
the brocade banner flutters;
During this era of great peace[1] the days
are beginning to grow longer.
Wine is capable of enhancing the courage
of even a stouthearted hero;[2]
And is equally effective at alleviating
the depression of a beauty.
Deep within the three-foot-long branches
on the willow-lined bank;
The tavern's signpost rises at an angle
beside the apricot trees.
The stalwart who has yet to accomplish
his lifelong ambition;[3]
Is prone to sing haughtily as he enters
the Land of Drunkenness.[4]

THE STORY GOES that the next day Wu Yüeh-niang saw to the preparation of an offertory table, replete with a pig's head and the three sacrificial animals, soup and rice, paper money for the dead, and the like, wrapped up a bolt of fabric, and directed Hsi-men Ta-chieh to get herself ready by donning plain white mourning garments, and taking her seat in a sedan chair. Auntie Hsüeh then took charge of the sacrificial offerings and preceded her along the way to the door of the Ch'en residence. What should she see when

she arrived there but Ch'en Ching-chi himself, who happened to be standing in the doorway.

Auntie Hsüeh started to turn the sacrificial offerings over to a servant to take inside when Ch'en Ching-chi asked, "Where do they come from?"

Auntie Hsüeh greeted him with a bow and said, "Son-in-law, don't pretend that you don't know. Your mother-in-law has sent me to present these things as an offering to your deceased father, and also to return your wife, Hsi-men Ta-chieh, to you."

"Some fucking excuse for a mother-in-law!" exclaimed Ch'en Ching-chi.

"To paste up the effigies of the Gate Gods on
the sixteenth of the first month,
Is to be half a month too late.[5]

Only after the corpse of the deceased has been buried in the grave does she bother to offer a sacrifice on his behalf."

"My good son-in-law," responded Auntie Hsüeh, "your mother-in-law points out that a widow is as helpless as a legless crab. It is only because she did not know that the coffin of her kinsman had been brought home that she has been late in her response. Don't hold it against her."

While they were speaking to each other, what should they see but Hsi-men Ta-chieh's sedan chair, which was being set down at the door.

"Who is that?" Ch'en Ching-chi demanded to know.

"Who else would it be?" responded Auntie Hsüeh. "Your mother-in-law is not feeling well. On the one hand, she is returning Hsi-men Ta-chieh to you, and on the other hand, she is respectfully offering to burn paper money on behalf of your father."

"Take that whore back where she came from forthwith!" Ch'en Ching-chi exclaimed abusively. "Better persons than she have died:

By the ten thousands and the thousands.[6]

What would I want with the likes of her?"

"As the saying goes," responded Auntie Hsüeh,

"To marry a husband is to accept a master.

How can you talk that way about her?”

“I won’t have anything more to do with that whore!” said Ch’en Ching-chi. “Why aren’t you taking her away?”

Seeing that the bearers of the sedan chair were just standing there without making a move, Ch’en Ching-chi stepped out and gave them a couple of kicks, saying, “If you refuse to take her away, I’ll break the legs of you beggars and pluck out the hair on her temples.”

When the bearers of the sedan chair saw that he was bent on kicking them, they felt compelled to pick up the sedan chair and head for home without delay.

By the time Auntie Hsüeh succeeded in calling out Ch’en Ching-chi’s mother, née Chang, the sedan chair had already been carried away, and she had no alternative but to take up the sacrificial offerings and return to report the situation to Wu Yüeh-niang.

Yüeh-niang nearly fainted with rage on hearing about it and said, “What an unprincipled short-life of a jailbird! Originally, your family, because of its legal troubles, sent you here to hide out in your father-in-law’s household, which has maintained you for all these years. And now you are:

Requiting kindness with enmity,

and have the nerve to maintain that my dead husband was only bent on sequestering your valuable property. Having first created a scandal, you are now trying to:

Cast me in the role of a stinking rat,

while you persist in:

Letting off your hot stinking farts of protest.”

She then turned to Hsi-men Ta-chieh and said, “My child, you have seen with your own eyes that neither his father-in-law nor his mother-in-law have shortchanged him in any way. But the fact is that:

While you live you are a member of his family;

If you die you will become his family’s ghost.[7]

There is no way I can continue to keep you here. You must go back to him tomorrow. There is no reason to be afraid of him. He will

hardly thrust you down a well. No matter how foolhardy he may be, he is not likely to kill you. One can scarcely allege that there is no imperial law to be applied to him in this world."

We will say no more of the events of that evening.

The next day, Yüeh-niang had Hsi-men Ta-chieh put into a sedan chair and told Tai-an to escort her to Ch'en Ching-chi's residence. Who could have anticipated that Ch'en Ching-chi was not at home at the time but had gone to the cemetery to add earth to his father's tomb in order to make a higher grave mound.

His mother, née Chang, was a woman of breeding and agreed to receive Hsi-men Ta-chieh, saying to Tai-an, "When you return home, convey my gratitude to our kinswoman for her sacrificial offerings, and ask her to make allowances for my son, who had too much to drink yesterday, which accounts for his rude conduct. I will do what I can, little by little, to admonish him."

So saying, she offered Tai-an some refreshments before gently inducing him to return home.

That evening, when Ch'en Ching-chi returned from the graveyard and saw Hsi-men Ta-chieh, he fell to kicking and beating her as he cursed her, saying, "You whore! What are you doing back here? Do you still have the nerve to accuse me of scrounging for food off your family? Your family still has possession of the trunks of valuables that we entrusted to you, and which enabled your family to achieve its considerable wealth, so how can they claim to have been supporting their son-in-law for nothing? Better persons than you have died by the thousands. So what would I want with a whore like you?"

Hsi-men Ta-chieh responded in kind, saying, "You shameless jailbird! You unprincipled jailbird! When that whore was expelled from the household and got herself murdered, you felt helpless to do anything about it and have been taking it out on me."

Ch'en Ching-chi reacted by grabbing hold of the hair on top of her head and beating her as hard as he could with his fists. When his mother came over and tried to intervene, he gave her a shove that knocked her onto the floor.

His mother, screaming with rage, shouted, “What a jailbird you are! Your eyes are so red you don’t even recognize your mother.”

That evening, Ch’en Ching-chi once again sent Hsi-men Ta-chieh back to the Hsi-men household, saying, “If you fail to recover your dowry and the trunks of valuables that my family entrusted to them, whore that you are, I will see that your life is put to an end.”

Hsi-men Ta-chieh was so intimidated by this threat that she stayed at home and did not venture out again. There is a poem that testifies to this:

> On first acquaintance, their mutual trust
> was not unmingled with doubt;
> Though their feeling for each other seemed
> to be utterly without limit.
> Who could have known that even the best of
> things are subject to change;
> Even a single thought may turn out to be
> the harbinger of resentment.[8]

Hsi-men Ta-chieh remained so intimidated that she stayed at home, without daring to go out.

One day during the third month, on the Ch’ing-ming Festival, Wu Yüeh-niang prepared incense and candles, imitation gold and silver paper money for the dead, offerings, including the three sacrificial animals, wine and delicacies, and the like, and had them put into two large food boxes to be carried to the family graveyard five li outside the city wall and presented at Hsi-men Ch’ing’s recently created tomb. She left Sun Hsüeh-o, Hsi-men Ta-chieh, and the maidservants behind to look after the house, while taking with her Meng Yü-lou, Hsiao-yü, and the wet nurse Ju-i, who was carrying the infant Hsiao-ko, as they proceeded in their sedan chairs to the site of the family graveyard. She also invited the venerable couple, her brother Wu K’ai and his wife, to accompany them.

As they emerged from the city gate, behold:

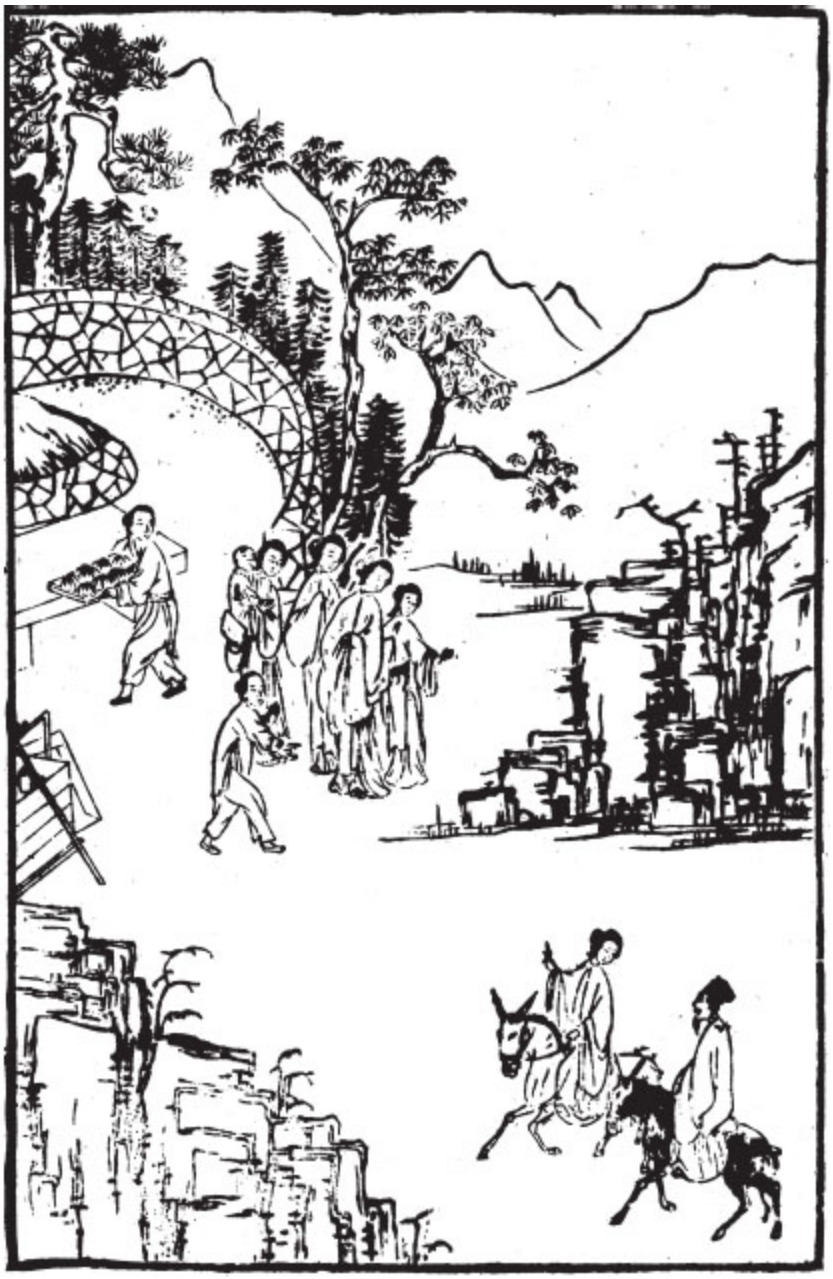
> The suburban fields stretch into the distance;
> A landscape replete with blossoming fragrance.[9]
> The flowers are red and the willows are green;

Wellborn young ladies and wandering gentlemen,
Pass hither and yon in their unbroken streams.
Among the four seasons of the year,
None of them is superior to spring,
With its all-surpassing loveliness.
Its days are designated glorious days,
Its breezes are called genial breezes,
Expanding the willow buds,
Opening the flower hearts,
Blowing the fragrant dust.
When the weather is warm it is called genial;
When the weather is cool it is called chilly.
The horses ridden then are called rare steeds;
The sedan chairs are called fragrant vehicles;
The roads walked on are called fragrant paths.
The dust that ascends is called fragrant dust.
The thousands of flowers that begin to bloom,
And the myriad grasses that engender sprouts,
Are called the harbingers of spring.
The spring splendor shimmers,
Its pure vistas are pleasing.
The tiny peaches cluster,
Their visages decorated voluptuously;
The slender willows sway,
Their waists supple as palace ladies.
The warbling of the orioles,[10]
Breaks off one's midday dreams;
The chirping of the swallows,
Betokens their spring sadness.
As the days begin to lengthen,
Yellow goslings bathe in the warm streams;
As the waters start to spread,
Green ducklings cavort amid the fragrance.

Across the water one glimpses an estate
of someone unknown;
Where a swing is suspended on high amid
misty green willows.

Indeed, the springtime scene is truly marvelous. When the spring season arrives, the prefectures, subprefectures, districts, and circuits all see to it that every village, garrison, township, and market within their jurisdictions is provided with areas that are worth visiting.[11] There is a poem that testifies to this:

During the Ch'ing-ming Festival mists
hover everywhere;
In the suburbs the breezes waft shreds
of paper money aloft.
People laugh and people sing amidst
the fragrant meadows;
Sudden clearing and sudden showers[12]
beset the apricot blossoms.
Amid the flowering crab apples the
songbirds give voice;
Beside the willow-lined embankment
the drunkards snooze.
Red-rouged beauties compete for places
on the painted boards;
Tugging the gaudy ropes they resemble
immortals in flight.[13]



On the Ch’ing-ming Festival a Widow Visits the New Grave

To resume our story, by the time the sedan chairs of Wu Yüeh-niang and the others arrived at the family graveyard at Wu-li Yüan, Tai-an, who had gone ahead of them with the food boxes, had already made his way to the kitchen and arranged for the fire in the stove to be lighted, and for the chef who had been hired for the occasion to prepare the foodstuffs. But no more of this.

When Yüeh-niang, Meng Yü-lou, Hsiao-yü, and the wet nurse Ju-i, who was holding Hsiao-ko in her arms, arrived at the country estate, they sat down in the parlor and consumed a serving of tea while they waited for Sister-in-law Wu to arrive, but she failed to show up. Meanwhile, Tai-an went to the sacrificial platform in front of Hsi-men Ch'ing's tomb and set up the offertory tables replete with the meat of the three sacrificial animals, the soup and rice, and other ceremonial offerings and also laid out the paper money to be burned to the dead.

All they could do was to wait, but it turned out that Sister-in-law Wu had been unable to hire a sedan chair. It was not until around ten o'clock in the morning that she and her husband Wu K'ai, who had succeeded in hiring a couple of donkeys, finally arrived.

"If you were unable to hire a sedan chair, Sister-in-law," said Yüeh-niang, "there really must not have been enough of them available on this festival occasion."

After consuming a serving of tea, and changing their clothes, they proceeded to the front of Hsi-men Ch'ing's tomb to present their sacrificial offerings and sweep the grave. Yüeh-niang was holding five sticks of incense in her hand, one of which she kept for herself, one of which she handed to Meng Yü-lou, and one of which she gave to the wet nurse Ju-i, who was carrying Hsiao-ko in her arms. The other two she handed to her elder brother Wu K'ai and his wife.

After placing her stick of incense in the burner, Yüeh-niang bowed deeply before the tomb and said, "Brother:

While alive you were a human being;
Once dead you have become a spirit.

Today, on the Ch'ing-ming Festival during the third month, your devoted wife Wu the Third, your Third Lady Meng Yü-lou, and your infant son Hsiao-ko have respectfully come to burn paper money before your grave, in the hope that you will assure him a long life of a hundred years, so that he will be able to offer sacrifices and sweep your grave in the future. Brother, you and I were man and wife for

all that time, and when I recall your looks, and the way you used to talk to me, I am overcome with sorrow."

Tai-an then set the paper money on fire. There is a song to the tune "Sheep on the Mountain Slope" that testifies to this:

As the paper money burns out,
I can't help stamping my little feet.
During the whole period I was your wife,
We never exchanged hostile words with each other.[14]
I really looked forward to living in harmony
with you until our old age.[15]
Who could have anticipated that you would
abandon me halfway?
Originally, the sentimental hopes for
the future were mine,
But though you bequeathed us a fortune
as solid as a brass ladle,[16]
Our child is still young,
And mother and son have been left
a widow and orphan.
How will we manage to get by?
It is just like running into a rainstorm
during a journey,
Or encountering a windstorm halfway to
one's destination.
The male and female mandarin ducks have
been forced to part;
The exotic fruits have been plucked
before they were ripe.
I cry out to my good-natured brother,
"On recalling your carriage and deportment,
How can I help sighing in distress?"

Continued to the tune "Every Step Is Captivating":

The ashes of the paper money I have
burned swirl about,
But I do not see the face of my husband.
I cry out, "My young husband,
You have abandoned our delicate son,
And left me all alone.
If the two of us have no marital affinity,

How will we ever be able to see
each other again?”

Meng Yü-lou then stepped forward, stuck her stick of incense in the burner, bowed deeply, and wept to the tune “Sheep on the Mountain Slope”:

As the paper money burns out,
My eyes are filled with tears.
I cry out to mankind and to Heaven,
You have abandoned me with no place to go.
I really looked forward to remaining with you
until our hair turned white.
Who could foresee that en route the flowers
would wither and the moon fade?[17]
The First Lady has a male child, so her
future prospects are good;
But I have been abandoned so that the fallen
tree no longer provides shade.
With whom am I to carry on?
To keep lonely vigil amid empty bed curtains,[18]
Is more than I can stand.
I’m unable to reach the inn ahead, or make it
back to the village behind.
I suppose my fallen leaves have returned to the root,
And I must harvest my garden and reap my just reward.
I cry out to my youthful brother,
“If I ever see you again, it can only be
an encounter in a dream.[19]
It’s enough to grieve me to death.”

Continued to the tune “Every Step Is Captivating”:

I can only weep and wail until I am
stupefied with grief.
Once gone there are no tidings of you.
You have left me with no future in sight,
no future in sight.
You were in the springtime of your youth,
And I was still captivating to behold;
How upsetting it is.
It has wasted my flowery visage

and moonlike features.

After Meng Yü-lou had finished burning her incense, the wet nurse Ju-i, holding Hsiao-ko in her arms, also knelt down to present her incense and kowtowed; after which Wu K'ai and his wife proceeded to burn their incense in turn. When these formalities were concluded, they were ushered into the summerhouse on the country estate, where a table and mats had been set up, and food and wine prepared. Yüeh-niang arranged for Wu K'ai and his wife to occupy the positions of honor, while she and Meng Yü-lou sat along one side, and Hsiao-yü, the wet nurse Ju-i, and Lan-hua, the senior maidservant in the Wu household, sat on the other. The wine was then poured, but we will say no more, for the moment, about how they proceeded to drink it.

To resume our story, that day Commandant Chou Hsiu also went to visit his ancestral tombs. Before this, during the preceding night, Ch'un-mei had slept with the commandant and pretended to have had a dream from which she awakened in tears.

The commandant asked in consternation, "What are you crying about?"

Ch'un-mei replied, saying, "I dreamt that my former mistress came to me in tears and wanted to know why, since she had nurtured me so generously over the years, I was not planning to go and burn paper money on her behalf at the time of the Ch'ing-ming Festival and the Cold Food Festival.[20] That is why I wept on waking up."

"This is an example of your filial feelings of gratitude for the nurture you received from her," said the commandant. "Do you know where your former mistress's grave is located?"

"It is located behind the Temple of Eternal Felicity outside the South Gate," responded Ch'un-mei.

"That's not a problem," said the commandant. "The Temple of Eternal Felicity is my family temple. Tomorrow, when we go to visit our ancestral graves, you can have the servants carry some sacrificial offerings to present to her, and burn some paper money on your mistress's behalf. That would be the right thing to do."

The next day, Commandant Chou Hsiu had his servants prepare food boxes, wine and appetizers, and sacrificial offerings and set out for his ancestral graveyard outside the South Gate. His estate was replete with a mansion, halls, and gardens, as well as a chapel and a sacrificial platform. His first wife, his concubine Sun Erh-niang, and Ch'un-mei all rode in sedan chairs borne by four bearers each, and preceded by orderlies who shouted to clear the way, as they set out on their excursion to the family graveyard.

To resume our story, Wu Yüeh-niang, with her older brother Wu K'ai and his wife, enjoyed their wine for a while, after which, fearing that it was getting late, she directed Tai-an and Lai-an to collect the food boxes and the remaining wine and appetizers and precede them along the Ten-li-long Embankment to find an elevated spot before the tavern in Apricot Blossom Village,[21] where they could set up a picnic table and await them, so they could enjoy:

The liveliness of the teeming crowds.

When they saw that Sister-in-law Wu did not have a sedan chair, they decided to walk and let the bearers carry their sedan chairs behind them. The group of men and women then set out on their way, tripping over the grass and enjoying the scenery, while Wu K'ai led the donkeys to bring up the rear.

After three li they walked past Peach Blossom Inn;
After five li they beheld Apricot Blossom Village.

Behold: Swarming along the roads to visit their ancestral graves:

The patrician youths and wellborn ladies,[22]
Amidst the red flowers and green willows,
Producing a tumultuous hubbub as they go,
Pass hither and yon in their unbroken streams.

On top of which:

The sun is warm and the breeze is gentle,[23]

so that those who:

Pursue fragrance and savor the landscape,
Are so multitudinous they cannot be numbered.

As they walked along, it turned out to be one of those occasions on which:

Something is destined to happen.

As they gazed into the distance, in the shade of the green locust trees, they perceived a temple of impressively fine construction. Behold:

The gate of the temple soars aloft;
The Buddhist sanctuary is secluded.
The characters on the imperial plaque
  are clearly inscribed;
The bearing of the guardian deities on
  either side is fierce.
The thirty-foot-wide front of the main hall,
Is roofed with serried rows of azure
  dragon-scale tiles;
The monk's quarters along the two corridors,
Are made of shiny tortoiseshell bricks
  inlaid with flowers.
In the front hall are graven gods that bring,
Favorable winds and seasonable rains;[24]
In the rear hall stand venerated effigies of,
The Buddhas of the past and the future.[25]
The bell and drum towers rise close together;
The sutra storage chamber is located on high.
The flagstaff soars aloft impinging upon
  the bluish clouds;
The sacred pagoda likewise encroaches on
  the azure heavens.
Wooden fish are horizontally suspended;
Cloud-shaped gongs are hanging on high.
The space before the Buddha is ablaze
  with lamps and candles;
Emerging from the burner the smoke of

incense swirls about.[26]
Pennants are arrayed in endless numbers;
The hall of the goddess Kuan-yin is next to
the chapel of the patriarchs.
Jeweled canopies are clustered together;
The effigy of Hārītī[27] is situated next to
the gallery of the Arhats.
From time to time the Dharma-protecting
gods descend;
Year in and year out the demon-quelling
deities appear.[28]

"What is the name of this temple?" asked Wu Yüeh-niang.

"This is the family temple of His Honor Chou Hsiu," responded Wu K'ai. "It is called the Ch'an Temple of Eternal Felicity. In former days, when my brother-in-law was still alive, he donated a considerable sum of silver for the restoration of the sanctuary, which is why it is in such good shape today."

Yüeh-niang then turned to Sister-in-law Wu and said, "Let's go into the temple and see what it looks like."

Thereupon she led her group of men and women into the temple. It was not long before a young novice spotted them and reported their arrival to the abbot.

When he saw that there were a number of men and women, he came out of his quarters to welcome them, saying, "My bodhisattva and my benefactor, pray feel free to explore the premises."

What did this abbot look like? Behold:

His bluish, finely polished, pate
is newly shaven,
And is evenly anointed with musk
and pine seed oil.
His long blazing-yellow gown is
newly tailored,
And is saturated with aloeswood
and sandalwood.

His high-ridged sandals,
Have been dyed a deep black
in Fu-chou;
His belt of silk braid,
Is of deep purple, imported
from the West.
The slippery and furtive eyes
of this monk,
Are solely devoted to ogling
alluring donors;
The sweet-sounding words of
this bald rascal,
Are merely designed to tempt
bereft young widows.
When his voluptuous feelings
are stirred,
He proceeds to seek out nuns in
their convents;
Whenever his lustful daring
is turbulent,
He entices novices into his
abbot's quarters.
When he observes immortal ladies
he seeks to bed them;
Upon beholding the Moon Goddess
he longs to seduce her.[29]

When the abbot saw Wu K'ai and Wu Yüeh-niang, he came forward and saluted them by pressing his palms together in front of his chest and bowing to them in the Buddhist fashion, after which, he promptly summoned a young novice and said to him, "You open up the Buddhist sanctuary and invite our benefactor and the bodhisattva to explore the premises. Meanwhile, this humble monk will see to providing a serving of tea."

The young novice, thereupon, opened up the sanctuary and conducted Yüeh-niang and the group of men and women accompanying her on a tour of the two corridors, front and rear. After paying their respects and looking around for a while, they returned to the abbot's quarters, where he hastened to pour out a serving of fine tea, brewed with sweet water, and served in snow-white cups.

Wu K'ai then asked the abbot for his religious name, and the abbot responded, with an ingratiating smile, saying, "This humble monk's religious name is Tao-chien, and this edifice is the family temple of His Honor Commandant Chou Hsiu. This humble monk serves as the abbot of the temple, and there are some hundred or more monks under my jurisdiction. The meditation hall located behind the sanctuary also houses a considerable number of itinerant monks who engage in continual meditation in order to requite the good deeds of the benefactors from the four directions."

He then proposed to provide a vegetarian repast in the abbot's quarters and invited Yüeh-niang to partake thereof, saying, "Will you bodhisattvas please be seated. This humble monk is unable to provide any more than this meager collation."

"We ought not to impose upon your sacred institution in this way," responded Yüeh-niang.

She then took out five mace of silver and handed them to Wu K'ai so he could offer them to the abbot, saying, "This is to compensate you for burning some incense before the Buddha."

The abbot, with an ingratiating smile, bowed in gratitude, saying, "This humble monk is not able to offer you any more than this scant refreshment. It is my hope that you benefactors and bodhisattvas will condescend to sit down for a while and partake of this meager collation, which is all that I can offer. What need is there for you to present me with a donation?"

In no time at all, a young novice set up a table and brought in a vegetarian repast and some pastries, while the abbot sat down beside them and raised his chopsticks in order to proffer Yüeh-niang and the others samples of the various dishes.

All of a sudden, they were interrupted by the appearance of two black-clad servants, panting and puffing, who broke in upon them like a clap of thunder and addressed the abbot, saying, “Abbot, why haven’t you come out to welcome her? The young mistress from the commandant’s household is on her way here to make a sacrificial offering.”

This threw the abbot into such consternation that he hastily threw on his cassock, donned his Vairocana hat, ordered a young novice to clear away the utensils, and said to his guests, “Will you bodhisattvas please retire into a side chamber for the time being. It will not be too late to sit down together again after the young lady has burned some paper money, offered her sacrifice, and gone on her way.”

Wu K’ai wanted to refuse, but the abbot insisted upon their staying, as though it were a matter of life or death, and would not let them go.

He then hastily ordered the striking up of bells and drums and went out the gate of the temple to receive his visitor, going as far as the turnoff where the entranceway to the temple met the highway to wait. What should he see then but a crowd of black-clad servants escorting a large sedan chair as it came flying toward him from the east. The chair bearers had been traveling so fast that:

Their faces were bathed in sweat,
And their clothes soaked through.

The abbot bent his body and saluted his guest in the Buddhist fashion, saying, “This humble monk did not know of your coming, young lady. I fear I have been remiss in not coming further to meet you. Pray forgive me.”

Ch’un-mei, from inside the curtain of the sedan chair, merely said, “I am imposing upon Your Reverence.”

Meanwhile, her servants had taken the offertory table to the back of the temple, where they placed it in front of Chin-lien’s grave and set out the offerings and paper money upon it. When Ch’un-mei’s sedan chair arrived, she did not go into the temple but proceeded straight to the site of Chin-lien’s grave under the white

poplar tree behind the temple, where she got out of her sedan chair, and her black-clad servants lined themselves up to either side.

Ch'un-mei then:

Neither hurriedly nor hastily,

made her way in front of the grave, stuck her stick of incense in the burner, kowtowed four times, and said, "My mistress, today your servant P'ang Ch'un-mei has come to burn a packet of paper money on your behalf.

May you find a pleasurable place in Heaven;
And use the cash to cope with any problems.

If I had only anticipated that you might suffer death at the hands of your enemy, I would have found a way, somehow or other, to have you enter the commandant's household, so that we could be together. It is I who have let you down, but my repentance is too late to be of any use."

When she had finished speaking, she ordered her attendants to burn the paper money. Ch'un-mei then stepped forward and commenced to weep out loud. There is a song to the tune "Sheep on the Mountain Slope" that testifies to this:

As the paper money burns out,
I stamp my phoenix-toed shoes to pieces.
I call out to you, "Mother,
My liver and intestines feel ruptured.
Merely because you were so captivating,
  people turned against you,
And lost no time in seeing you expelled
  from the household;
Thereby opening the way for your enemy
  to ensnare you.
Situated as I was in a secluded mansion,
  I was not free to act;
And you had no relatives, so there was
  no one to care about you.
I had hoped that we could share the same
  bed and a single pillow.
Who could have known that death would
  cut short your life,
And in such a pitiable fashion?"

I cry out to Azure Heaven, “How blind
  can you be?”
As the sayings go, the finest objects
  are difficult to preserve,
And the bolt of red silk is shorter
  than it ought to be.

We will say no more, for the moment, about how Ch’un-mei made sacrifices and wept before Chin-lien’s grave.

To resume our story, Wu Yüeh-niang, in the side chamber of the monk’s quarters, knew only that a young lady from the commandant’s quarters had come, and that the abbot had gone out to receive her, though she had not been seen to come in.

She asked a young novice about this, and he explained, “An elder sister of the young lady was recently buried in a grave behind the temple. Because today is the Ch’ing-ming Festival, she has come to make a sacrifice, sweep the grave, and burn paper money on her behalf.”

“I wonder if it might not be Ch’un-mei who has come?” remarked Meng Yü-lou.

“Since when has she had any elder sister that might have been buried here?” responded Yüeh-niang.

She then asked the young novice, “What is the surname of this young lady from the commandant’s household?”

“Her maiden name is P’ang,” replied the novice. “The other day she donated four or five taels of silver to the abbot to pay for a scripture recitation on her elder sister’s behalf, in the hope that it might:

Promote her chances of rebirth in Heaven.”[30]

“I have heard Father mention that Ch’un-mei’s maiden name was P’ang,” remarked Meng Yü-lou, “and that she was referred to as Miss P’ang. It must surely be her.”

As they were speaking, what should they see but the abbot, who came in ahead of his guest and ordered a young novice to quickly prepare some fine tea. Before long, the sedan chair was borne past the inner gate of the abbot’s quarters, where the passenger was

allowed to descend. Yüeh-niang, along with Meng Yü-lou and the others, proceeded to look out through the door-blind of the room in which they were secluded to see what the young lady looked like. When they got a closer look, they saw that it was indeed Ch'un-mei, although, compared to her former appearance, she seemed to have grown:

Larger and taller in stature.
Her face was like a full moon,

and she appeared to be:

Modeled in plaster, carved of jade.

On her headdress:

Pearls and trinkets rose in piles;
A phoenix hairpin was half askew.

She was wearing a scarlet jacket with a floriate design, over a skirt with a wide border of kingfisher blue embellished with gold thread, suspended from which decorative pendants tinkled. She was adorned quite differently from the way she had been in the past. Behold:

Her chignon is of an imposing height;
Her phoenix hairpin is half askew.
Pearl earrings hang low beneath her ears;
Golden phoenixes jut behind either temple.
Her scarlet embroidered jacket,
Enhances her jade-white fragrant flesh;
Her kingfisher-patterned skirt,
Shows off her minuscule golden lotuses.
Whenever she moves,
It makes the jade pendants on her breast tinkle;
Wherever she sits,
The reek of orchid and musk assails the nostrils.
Her neck appears to be made of congealed powder;
Flowery ornaments artfully enhance her eyebrows.
Her visage is astonishing,
Her countenance resembles the rare beauty

of a secluded flower;
Her deportment is elegant,
Her nature appealing and agreeable as the
fragrance of orchids.
If she was not engendered in ornate quarters,
She has been raised in orchidacious chambers.

In the Temple of Eternal Felicity a Wife Meets Her Owner

She looks just like:

The alabaster goddess from the Purple Elysium
taking leave of the milky way;
An immortal of the Palace of Clustered Pearls[31]
descending to the mundane world.

The abbot lifted aside the portiere and invited the young lady into the parlor in his quarters. A formal seat was placed all by itself in the place of honor at the head of the room, and Ch'un-mei sat down upon it. When the abbot had finished paying his respects, a young novice came in with a serving of tea.

The abbot then offered her some tea, saying, "This humble monk was unaware that anyone was coming from the commandant's household to visit the grave today, or that you would be arriving to present a sacrifice.

I have been remiss in welcoming you.[32]

Pray extend this humble monk your forgiveness."

"The other day," responded Ch'un-mei, "I put you to a lot of trouble reciting scriptures and praying for the salvation of the soul of the departed."

"How could this humble monk presume to accept such praise?" the abbot blurted out. "What effort did I expend sufficient to repay my benefactress for all the money for the recitation and other acts of beneficence you lavished upon me? This humble monk merely engaged the services of eight Ch'an monks to conduct the rites, recite the scriptures, and perform a litany of repentance. At the end of the day, they also prepared several coffers of paper money and burned them on behalf of the deceased. Only after the rites had been completed did I send the three servitors from your household back inside the city to report back to you."

When Ch'un-mei had finished drinking her tea, the young novice took the utensils away, and the abbot continued to engage her in an animated dialogue. This meant that Wu Yüeh-niang and her fellows were cooped up in their side room and did not feel comfortable about coming out. When Yüeh-niang saw that it was getting late,

she sent the young novice to invite the abbot inside and told him that they would like to leave, but the abbot would not consent.

Instead, he went back into the parlor and said to Ch'un-mei, "There is something that this humble monk would like to mention to you."

"Your Reverence," responded Ch'un-mei, "Pray express yourself without constraint."

"Right now," the abbot explained, "there are several sightseeing ladies here, who were engaged in looking over the premises but did not know that you would be arriving. At present, they have expressed a desire to go home, but I do not know what you may feel about it."

"Your Reverence," said Ch'un-mei, "why not ask them to come out so we can meet each other?"

The abbot hastened to convey this request, but Wu Yüeh-niang was still reluctant to come out and said, "Your Reverence, there is no need for us to meet her. It is getting late, and we would like to be on our way."

The abbot felt embarrassed that he had accepted their largess without doing anything adequate to entertain them, and therefore he urged them repeatedly to come out. In the end, Wu Yüeh-niang, Meng Yü-lou, and Wu K'ai's wife felt that they could hardly refuse any longer and consented to come out.

As soon as she saw them, Ch'un-mei exclaimed, "So it turns out to be you two ladies and Sister-in-law Wu."

So saying, she maneuvered Wu K'ai's wife into assuming the position of honor and proceeded:

Like a sprig of blossoms swaying in the breeze,

to kowtow to her; which so affected Sister-in-law Wu that she hastened to return her salutation, saying:

"The present cannot be compared to the past.

You embarrass this old body to death."

"My good sister-in-law," said Ch'un-mei, "how can you say such a thing? I am not the sort of person who ignores distinctions of status:

Exalted or humble, above and below;
This is a self-evident principle.”

Having kowtowed to Sister-in-law Wu, she then turned to Yüeh-niang and Meng Yü-lou and proceeded to kowtow to them:

Just as though inserting a taper in its holder.

Yüeh-niang and Meng Yü-lou were about to return the compliment, but Ch’un-mei would not let them and helped them to their feet.

After kowtowing to them four times, she said, “I did not know that you all were here. If I had known, I would have invited you out so we could greet each other.”

“Sister,” responded Yüeh-niang, “since you left us, you have been a member of the commandant’s household for some time now, and I have been remiss in not coming to pay a call on you. Pray don’t hold it against me.”

“My good lady,” said Ch’un-mei, “how could the likes of me presume to hold anything against you?”

Then, upon noticing that the wet nurse Ju-i was holding Hsiao-ko in her arms, she remarked, “How little brother has grown.”

Yüeh-niang thereupon turned to Ju-i and said, “You and Hsiao-yü, come over and kowtow to your elder sister.”

Ju-i and Hsiao-yü, accordingly, came over with ingratiating smiles and performed a half obeisance to Ch’un-mei, while Yüeh-niang said, “Sister, pray accept their salutations.”

Ch’un-mei then proceeded to extract a pair of gold-headed silver pins from her hair and stick them into Hsiao-ko’s cap.

“Thank Sister for her pins,” said Yüeh-niang to Ju-i. “Aren’t you going to pay her an obeisance in return?”

Ju-i thereupon, while holding Hsiao-ko in her arms, actually paid an obeisance to Ch’un-mei, which pleased Yüeh-niang no end.

“Sister,” said Meng Yü-lou, “if you had not come to the temple today, we would not have had this chance to meet each other again.”

“You are right,” responded Ch’un-mei. “It is only because my venerable mother was recently buried behind the temple here that I came. After all, I served under her for all this time, and she:

Lacks either relatives or friends.[33]

If I were not to express my concern for her by coming and burning some paper money on her behalf, how would I be able to live with myself?"

Yüeh-niang said, "As I recall, your mother has been dead for quite a few years, but I did not know that she was buried here."

"First Lady," said Meng Yü-lou, "you don't understand what Sister P'ang is saying. She is referring to the death of P'an the Sixth. It was thanks to our sister that she was buried here."

When Yüeh-niang heard this, she was reduced to silence.

"Who could be kinder than you, Sister?" remarked Wu K'ai's wife. "You were unwilling to forget the favors you enjoyed from her in the past and have gone to the trouble to have her decently buried. And now, on this festival occasion, you have remembered her, and come to burn paper money on her behalf."

"My good lady," responded Ch'un-mei. "I could hardly help remembering the favorable treatment I received from her. In view of the cruel manner in which she died, and the way in which her corpse was exposed and abandoned, how could I fail to arrange a decent burial for her?"

As soon as they had finished speaking, the abbot instructed a young novice to serve them a vegetarian repast. Two large Eight Immortals tables were duly set up, and their surfaces covered with steamed shortcake, fried pastries, a variety of vegetarian dishes, and the finest golden-leaved Sparrow Tongue tea, brewed with sweet water. When they had finished eating, the utensils were cleared away. Meanwhile, Wu K'ai had also been entertained in one of the monk's quarters, but no more of this.

Meng Yü-lou then got up, intending to go pay a visit to Chin-lien's grave and burn some paper money there on her behalf, in memory of the sisterhood they had shared together. When she saw that Yüeh-niang was not going to follow suit, she got out five candareens of silver and asked a young novice to go buy some paper money for her.

“My Lady,” said the abbot, “there is no need for you to buy any paper money. I have a supply of imitation gold and silver paper money here, and you are welcome to take some of it with you to burn on her behalf.”

Meng Yü-lou turned her silver over to the abbot and then had the young novice lead her out to Chin-lien’s grave under the white poplar tree behind the temple, where she found a three-foot-high grave mound of yellow earth, on which a few clumps of artemisia were growing.

Inserting her incense stick into the mound and igniting the paper money, she performed an obeisance, saying, “Sister Six, I did not know that you had been buried here. But today, your sister Meng the Third, having chanced to visit this temple, has come to burn a packet of paper money on your behalf.

May you find a pleasurable place in Heaven;
And use the cash to cope with any problems.”

So saying, she groped out a handkerchief and commenced to weep out loud. There is a song to the tune “Sheep on the Mountain Slope” that testifies to this:

As the paper money burns out,
My pearly tears drop helter-skelter.
I call out to you, “Sister Six,
I weep for you until,
There are barely two breaths
  left in my body.[34]
I recall how we never used to make
  distinctions between us,
During the sisterhood that we
  shared together.
We never allowed ourselves to get
  red in the face with anger.
Your temperament was forceful, and I
  often gave way to you.
But if we ever lost sight of each other,
If you did not look for me, I would
  go looking for you.
We were like the fish that swim in pairs,
  with only one eye apiece,

Ardently sticking to one another;
Only to be suddenly blown apart
by a gust of wind.
Having been accustomed to perching
on the same tree,
One day we were forced to fly our
separate ways.
I cry out to you, Sister Six, just
try and listen to me.
What a pity that a person of your
great intelligence,
Should end up today being buried
under the ground."

The wet nurse Ju-i, on seeing that Meng Yü-lou had gone back to the rear of the temple, took Hsiao-ko in her arms, intending to go out for a look at the grave herself; but Yüeh-niang, who was still talking to Ch'un-mei in the abbot's quarters, said, "Don't take the child with you, I'm afraid he might find it frightening."

"Don't worry, Mistress," Ju-i responded, "I can handle the situation."

So saying, she took Hsiao-ko with her and went out to the grave site, where she looked on as Meng Yü-lou burned the paper money and wept, after which they came back inside.

Meanwhile, Ch'un-mei and Yüeh-niang had both adjusted their makeup and put their clothing to rights, after which Ch'un-mei directed her servants to open up the food boxes, and they proceeded to lay out a selection of appetizers on the two tables, including sweetmeats, delicacies of various kinds, and partitioned boxes of assorted dainties. Wine was provided, after being strained through a cheesecloth sieve, and laid out along with silver goblets and ivory chopsticks. Ch'un-mei invited Wu K'ai's wife, Wu Yüeh-niang, and Meng Yü-lou to sit down in the positions of honor while she played the role of host, and the wet nurse Ju-i, Hsiao-yü, and Lan-hua, the senior maidservant in the Wu household, were seated to either side. Wu K'ai was also provided with a table for himself in the monk's quarters where he was located.

Just as they were drinking their wine, they suddenly saw a pair of black-clad servants, who came in, knelt down, and reported, “His Honor is at his new estate and has sent us to invite the young mistress to come and enjoy the show he is putting on that includes tumblers and vaudeville acts. His First Lady and Second Lady are both there, and he would like you to come join them as soon as possible.”

Ch’un-mei responded:

Neither hurriedly nor hastily,

saying, “You can go back. I understand the situation.”

The two servitors assented and withdrew but did not venture to depart, choosing to wait outside for her to finish entertaining her guests.

Wu K’ai’s wife and Yüeh-niang felt that it was time for them to take their leave, saying, “Sister, we don’t wish to impose upon you any longer. It is getting late, and you have something to do. We had better be on our way.”

Ch’un-mei, however, was reluctant to let them go and, telling her attendants to proffer them large goblets of wine, appealed to them, saying, “We former members of the same household:

Spend less time together than apart,[35]

and have gone our separate ways, but we ought not to break off our relationship. I also:

Lack either relatives or friends.

On the occasion of your birthday, Mother, I will come to pay you a visit.”

“Sister,” responded Yüeh-niang, “it is nice of you to suggest it, but I would not presume to put you to such trouble. Some day soon, I will come pay a call on you.”

After drinking a cupful of wine, Yüeh-niang said, “I have had enough wine. Sister-in-law Wu does not have a sedan chair, and it is getting late enough to hinder our return.”

“If Sister-in-law Wu does not have a sedan chair,” said Ch’un-mei, “I brought some ponies along with me and can lend one of them to her to ride home on.”

As she prepared for her own departure, Ch'un-mei called for the abbot and had one of her servants bring out a bolt of muslin and five mace of silver, which she presented to him. The abbot bowed in thanks to her and escorted her out through the gate of the temple. Ch'un-mei exchanged farewells with Yüeh-niang and saw her, together with Meng Yü-lou and the others, into their sedan chairs, after which she got into her own sedan chair, and the two groups went their separate ways. Ch'un-mei was accompanied by a crowd of attendants who shouted to clear the way as she made her way to her husband's new estate. Truly:

If even the separate leaves of a tree
  may encounter each other;
Why should people, too, not sometimes
  meet with good fortune?[36]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 90

LAI-WANG ABSCONDS TOGETHER WITH SUN HSÜEH-O; SUN HSÜEH-O IS SOLD TO CHOU HSIU'S HOUSEHOLD

Blossoms open and blossoms fall,[1]
open and fall again;
Officials and commoners are wont
to replace one another.
Prominent families cannot count
upon remaining wealthy;
Poor persons are not necessarily
doomed to remain poor.
If you assist people, they will not
necessarily rise to Heaven;
If you abuse people, they will not
necessarily end in a ditch.[2]
You are urged, in all things, not to
be resentful toward Heaven;
Heaven's attitude toward mankind is
neither generous nor stingy.[3]

THE STORY GOES that Wu K'ai took charge of Yüeh-niang and the group of men and women that accompanied her as they left the Temple of Eternal Felicity and continued on their way under the tall trees on the long embankment. Meanwhile, Tai-an had already selected an elevated spot in the open air before the tavern in Apricot Blossom Village, from which they could enjoy:

The liveliness of the teeming crowds;

and set out their wine and appetizers:

Making a canopy of Heaven and a carpet of Earth.[4]

He had waited a long time before he saw the sedan chairs of Yüeh-niang and the others approaching.

Upon their arrival, he asked, “Why has it taken you so long to get here?”

Yüeh-niang responded by telling him all about how they had run into Ch’un-mei in the Temple of Eternal Felicity.

It was not long before the wine was decanted, and the group of them sat down to enjoy their drinks. As they did so, what should they see passing back and forth below the tavern in front of them but a stream of:

Perfumed carriages with decorated hubs,
Amid the discord of the teeming crowds.
The chariots and horses rumbled like thunder;
As the pipes and voices rose up tumultuously.[5]

Yüeh-niang and the others, standing on their elevated spot, looked on as the:

Mountains and seas of people,

crowded around to watch the military instructors perform their equestrian acrobatics.

It so happens that among them was the son of the district magistrate Li Ch’ang-ch’i, whose name was Li Kung-pi. He was about thirty years of age and was enrolled as a student at the Superior College of the National University. He had ever been:

As romantic and dashing as can be,
But too lazy to study the classics;

preferring instead to engage in:

Equestrian hunting with falcons and hounds,
Or playing at kickball and suchlike sports.

He was a habitué of the:

Three quarters and two alleys,

of the pleasure precincts, and people referred to him as Bare Stick Li. That day, he was wearing an outfit of light glossy silk, with a small palmetto hat with a golden knob on his head, while his feet were clad in dark tan boots and embroidered stockings. Along with

a clerk on the staff of the district yamen named Ho Pu-wei, he was leading a group of twenty or thirty stout fellows, equipped with slingshots, blowpipes, balls, and sticks, who congregated in front of the tavern in Apricot Blossom Village looking on as the military instructor Li Kuei performed his equestrian acrobatics; doing headstands on horseback, hanging on one side of his steed by grasping its belly bands, twirling his spear and flourishing his club. The considerable number of men and women gathered there were cheering vociferously.

This Li Kuei, whose nickname was Shantung Yaksha,[6] wore a flat-topped cap on his head, held in place with a hammered gold ring that floated at the back of his skull. His body was draped in a close-fitting purple gown, his waist was encircled with a gold lamé cummerbund, his shins were encased in patterned puttees, and his feet were clad in long-legged boots and variegated stockings with a flying fish motif. He rode on a steed with a silvery mane and held a gleaming vermilion-handled spear in his hand, from which there floated a commander's standard.

Vaulting into the saddle in the middle of the street, he went on to introduce himself in a loud voice, saying:

Martial arts instructors such as myself
are rare in this world;
My name has been known on the rivers and
lakes for a long time.
Blows with my two fists feel like being
hammered with a mallet;
My two feet carry me forward as nimbly
as though in flight.
In the martial contests in the Southern
and Northern Capitals,
And those in Kuang-tung and Kuang-hsi,
I am without a rival.
It is clear I am an adamantly boastful
and big-mouthed sort;

Though the fact is that I am utterly
devoid of any talent.
My skill with the Shao-lin quarterstaff,
Barely enables me to batter field frogs;
My mastery of the Yüeh school of boxing,[7]
Hardly equips me to terrify little dogs.
When confronted with a real match,
I scarcely dare make even a sound;
If there is no rival to deal with,
I am wont to utter boastful words.
The money I manage to swindle this way
I find hard to hold on to;
Because I am so given to plucking the
"willows" in the quarter.[8]
I am obliged to Young Master Li Kung-pi
from the Northern Capital,
Who sustains me in his household, and
views me as a bosom friend.
Dipped in fresh sauce, I enjoy consuming
half a field of scallions;
Wrapped in thin pancakes, I stuff myself
with half a load of leeks.
Your humble servant has always been
addicted to intemperance;
And enjoys drinking wine throughout
the time from 4:00 to 6:00.
Should my teeth hurt,
I only resort to grinding them;
Should my belly swell,
I merely resort to massaging it.
To sate myself, I have been known to
consume three pecks of rice;
To amuse myself, I have been known to

swill a large crock of wine.
I am exceedingly grateful to my patron,
but have no way to repay him;
In the life to come I will be reborn as
a watchdog to guard his home.
Should a housebreaker show up and try
to make a hole in his wall;
I will rise to the occasion by taking
a bite out of his scrotum.
If you want to know why I would take
a bite out of his scrotum;
It is because I am not as expert at
using my limbs as my mouth.[9]

On this occasion, no sooner did Li Kung-pi set eyes on Meng Yü-lou's tall and slender figure than, before he knew it;

His heart was agitated and his eyes disturbed.

It seemed to him that:

Such a vision is not exhaustible;
Such a view exceeds comprehension.
From his mouth no word was uttered,
In his heart he thought to himself,

"I wonder whose household that woman belongs to, and whether she has a husband or not?"

Turning to the "ball clubber" Trifler Chang, who was a member of his entourage, he called him over and whispered to him, saying, "You go over to that elevated slope and see if you can find out whose household those three women dressed in white belong to. If you succeed in discovering the truth of the matter, come back and report to me."

Trifler Chang, deferentially covering his mouth with his hand, assented and promptly flew off on this errand.

It was not long before he returned and proceeded to:

Whisper into his ear in a low voice,

saying, “Thus and so, they are womenfolk from the household of Hsi-men Ch’ing in front of the district yamen. The oldest of them is surnamed Wu and is his sister-in-law. The one who is petite in stature is his First Lady Wu Yüeh-niang. The one with the tall and slender figure and a few white pockmarks on her face is his Third Lady, whose name is Meng Yü-lou. The latter two of them have both chosen to remain in his household and maintain their widowhood.”

When Li Kung-pi heard this, he felt particularly attracted to Meng Yü-lou and generously rewarded Trifler Chang for his efforts. But no more of this.

Wu K’ai, along with Yüeh-niang and the others, continued to enjoy the scene for what seemed like half a day until:

The sun began to be swallowed by the hills,

when he directed Tai-an to gather up the food boxes and urged Yüeh-niang to get into her sedan chair and proceed home. Truly, it is the case that:

The young man grasps his brocade bridle and flaunts
his silken sleeves in drunkenness;
The silk-clad young lady lifts aside the embroidered
curtain the better to gaze at him.

There is a poem that testifies to this:

The shadows of the flowers under the willows
hold down the dust on the road;
Each time one sets out to enjoy them
one’s pleasure is renewed.
Those with affinities will meet though
separated by a thousand li;
Those without affinities will not meet
though face to face.

We will say no more, for the moment, about how Yüeh-niang and the others returned home.

To resume our story, that day, back at home, Sun Hsüeh-o and Hsi-men Ta-chieh, having nothing else to do during the afternoon, went out and stood by the front gate. It just so happened that:

As providence would have it,

a peddler unexpectedly came along shaking the clapper by which he alerted housewives to his presence. In those days, peddlers who dealt in cosmetics, ornamental trinkets, and mirror polishing all alerted housewives by shaking such clappers.

Upon hearing the sound of the clapper, Hsi-men Ta-chieh said, “My mirror is tarnished,” and told P’ing-an to go stop the peddler so he could polish her mirror for her.

The peddler put down his burden and said, “I am not a mirror polisher but deal in gold and silver objects, head ornaments, and trinkets.”

As he stood there in front of the gate, he stared fixedly at Sun Hsüeh-o:

Looking her over from top to bottom.

Sun Hsüeh-o responded by saying, “As for you, if you are not a mirror polisher, you can take yourself off. What reason is there for you to stare at me that way?”

The man then said, “Sister Hsüeh-o, and the young lady of the household, I guess you no longer recognize me.”

“You look familiar,” said Hsi-men Ta-chieh, “but I don’t seem able to remember who you are at the moment.”

“I am Lai-wang,” the man replied, “whom the master drove out of his household.”

“Where have you been all these years?” asked Sun Hsüeh-o. “Why haven’t we seen you? You’ve managed to gain quite a bit of weight.”

“Upon leaving the master’s household,” replied Lai-wang, “I returned to my native place in Hsü-chou but was at loose ends and unable to find regular employment. So I joined the entourage of a gentleman who was leaving for the capital to take up an official position. Unexpectedly, while we were en route, his father died, and he had to return home in order to observe the mourning rituals for his parent. I therefore sought employment in the jeweler’s shop of Silversmith Ku, where I have been learning the craft of working with precious metals, engraving patterns on larger vessels, as well as head ornaments and other objects. These last few days, business has

been slack, so Silversmith Ku has sent me out on the street with a carrying pole to peddle some miscellaneous objects. When I saw you all standing in the entranceway, I did not dare to accost you, lest you accuse me of venturing to:

Dawdle at your door or loiter at your gate.

If you had not called me over today, I would not have made myself known to you."

"Though I scrutinized you for what seemed like half a day," said Sun Hsüeh-o, "I failed to recognize you. As an old member of the household, what were you afraid of?"

She then went on to ask, "What sort of merchandise are you selling in that load of yours? Bring it inside so we can have a look at it."

Lai-wang then proceeded to carry his load into the courtyard and open up the coffers, extracting a variety of head ornaments and incised gold and silver artifacts from the boxes inside them. The patterns displayed upon them were works of exquisite craftsmanship. Behold:

A solitary wild goose holds reeds in its beak;
A pair of fish sport among the aquatic plants.
A peony blossom is artistically incised
  with specks of gold;
The chalcedony head of a hairpin is as
  lustrous as a flame.

There are also:

A pair of lions playing with a brocade ball,
And a file of camels bearing costly tribute;
Cap ornaments made to delineate the
  Palace of the Moon,
Hair clasps carved to represent the
  Peach Blossom Spring.
The pins holding the hair on left and right,
Depict pears and persimmons[10] on one side and
  a clump of lychees on the other;

The pins worn on the part in front and back,
Depict the Goddess Kuan-yin sitting with her
legs crossed on her Lotus Throne.

There are also:

Frigid sparrows contending for plum blossoms,[11]
And male phoenixes flirting with their mates.

Truly:

The chatelaines are studded with
evenly spaced emeralds;
The cap buttons are fashioned from
glaucous precious stones.

After examining these samples for a while, Sun Hsüeh-o said to Lai-wang, “If you have any other ornaments for sale, bring them out so I can see them.”

Lai-wang then brought out another box containing artificial flower ornaments to be worn on the hair over the temples, cap ornaments of kingfisher blue in the shape of bird’s wings, and an assortment of cricket-shaped stickpins. Hsi-men Ta-chieh picked out for herself two pairs of flower ornaments for the hair over her temples, and Sun Hsüeh-o selected a pair of emerald-green phoenix hairpins, and a pair of brooches representing the motif of goldfish pierced with willow twigs.[12] Hsi-men Ta-chieh then proceeded to weigh out the silver for her purchase and give it to him, but Sun Hsüeh-o, who owed him one tael and two mace of silver for the two items she had selected, requested that he come back early the next morning to collect her payment.

She then went on to explain, “Today, the First Lady is not at home, having gone to the family graveyard, together with her infant child and the Third Lady, in order to burn paper money at Father’s grave.”

“While I was at home last year,” said Lai-wang, “I heard that Father had died and that the First Lady had given birth to a son. I imagine he must have grown somewhat bigger by now.”

“The First Lady’s child is only a year and a half old right now,” said Sun Hsüeh-o. “The members of our household, both high and

low, treasure him like a pearl on a piece of jewelry, and our future prospects are dependent on him."

As they were talking, Lai-chao's wife, "The Beanpole," came out and poured a cup of tea for him to drink. Lai-wang accepted the tea and responded to her with a bow.

Lai-chao himself also appeared and, after chatting with him for a while, said, "You ought to come back tomorrow in order to pay your respects to the First Lady."

Lai-wang then picked up his carrying pole and departed.

That evening, when Yüeh-niang and the others arrived home in their sedan chairs, Sun Hsüeh-o and Hsi-men Ta-chieh, together with the maidservants, all kowtowed to her. Tai-an felt unable to keep up with the bearers who were carrying the food boxes, and therefore hired a donkey for himself and took care of dismissing the bearers when they arrived home.

Yüeh-niang told Sun Hsüeh-o and Hsi-men Ta-chieh about their meeting with Ch'un-mei that day, saying, "It so happens that she had taken the trouble to arrange the burial of her mistress from the P'an family behind the Temple of Eternal Felicity, though we knew nothing about it. She came to burn paper money at her grave today, and we happened:

By some fortuitous fluke of fortune,[13]

to run into her there, and renew our acquaintance. Before this, we had already consumed a vegetarian repast provided by the abbot, but afterwards, Ch'un-mei also had two tables set up and directed her servants to lay out the contents of forty or fifty partitioned boxes containing delicacies of every kind, and to decant the wine. It was more than we could hope to consume. When she saw Hsiao-ko, she also presented him with a pair of her own hairpins. She was as friendly as could be. When she got up to go, she was:

Attended by three or five servants,

and rode in a large sedan chair, followed by a crowd of retainers. Moreover, she appears to have grown taller than she was before, and is whiter and plumper as well."

"She has also chosen not to:

Alter her normal demeanor or forget her former status,” remarked Sister-in-law Wu. “In the days when she was employed in your household, I noticed that her conduct was more proper and her speech more dignified than that of the other maidservants, and that she seemed to possess the potential for better things. One can see today the truth of the saying that:

Good fortune serves to stimulate the intelligence,
and may result in this kind of prosperity.”

Meng Yü-lou also chimed in, saying, “Our elder sister may not have asked her about it, but I did, and it turns out that she is pregnant, not having menstruated for the last six months, and that her baby is due in the eighth or ninth month. The commandant is utterly delighted by this. Thus, what Auntie Hsüeh reported to us turns out to be true after all.”

After they had talked about this for a while, Sun Hsüeh-o said, “While Mother was not at home today, Hsi-men Ta-chieh and I were standing at the front gate when we caught sight of Lai-wang. It turns out that he has been here learning the craft of working with precious metals and was peddling a load of gold and silver articles and costume jewelry, though we did not even recognize him at first. Upon realizing who he was, we bought several items of costume jewelry from him. He asked about you, Mother, and I told him that you had gone to burn paper money at your husband’s grave.”

“Why didn’t you ask him to wait until I returned home?” asked Yüeh-niang.

“We told him to come back tomorrow,” responded Sun Hsüeh-o.

As they were sitting there, and talking together, whom should they see but the wet nurse Ju-i, who came forward and said to Yüeh-niang, “Ever since I arrived home with the little child, for what seems like half a day, he has been in a coma from which he has not awakened. The breath coming out of his mouth is cold, while his body feels:

As scalding as boiling water and as hot as fire.”

When Yüeh-niang heard this, she hastened in consternation to pick the baby up from the heated k’ang and give him a kiss. Sure

enough, she found that he was covered with cold sweat, though his whole body felt feverishly hot.

Losing her temper, she took Ju-i to task, saying, “Whore that you are, you’ve let the child catch a chill in the sedan chair.”

“I had him wrapped up tightly in a quilt,” protested Ju-i. “How could I have exposed him to the cold?”

“If it wasn’t that,” continued Yüeh-niang, “you must have exposed him to a fright by taking him to visit that dead woman’s grave. I told you not to take him there, but you ignored my instructions and insisted on taking him with you anyway.”

“Luckily,” responded Ju-i, “Sister Hsiao-yü can bear witness that I merely carried him with me to take a look at the grave and then came back. Since when did I expose him to any fright?”

“Don’t give me any more of your lip,” responded Yüeh-niang. “What need was there for you to go look at her grave in the first place, and thereby expose him to a fright?”

She then called in Lai-an and instructed him, saying, “Go at once and summon Dame Liu.”

It was not long before Dame Liu showed up.

After taking his pulse, and feeling his body, she pronounced, “He is suffering from a colic brought on by encountering an evil spirit. I will leave you two doses of cinnabar pills which you should help him to wash down with some ginger extract.”

She then directed the wet nurse to hold him in her arms and go lie down on the heated k’ang. It was halfway through the night before he broke out into a cold sweat and his fever began to abate. Dame Liu was then provided with a serving of tea, given three mace of silver as compensation for her services, and requested to return the next day to see how he was doing. What with the:

Opening of gates and closing of doors,

the whole household was thrown into a state of consternation for half the night.

To resume our story, the next day, Lai-wang came back to the gate of Hsi-men Ch’ing’s residence carrying his load of merchandise as before and bowed to Lai-chao, saying, “Yesterday, Sun Hsüeh-o

selected a number of my products for herself and promised that if I would return today she would pay me the silver she owed for them, and also arrange a meeting with the First Lady."

"You had better leave for the time being and come back another day," said Lai-chao. "Yesterday, when the First Lady came home, her infant son had fallen ill, and they had to call in the medical practitioner Dame Liu to prescribe medicine for him. As a result, the household has been in a state of disruption and suffering from acute anxiety all night long. Only today does he appear to have gotten somewhat better. Under the circumstances, how could anyone have the spare time to weigh out silver for you?"

As they were speaking, who should turn up but Wu Yüeh-niang, Meng Yü-lou, and Sun Hsüeh-o, who were in the act of seeing off Dame Liu and caught sight of Lai-wang as they came to the front gate. Lai-wang proceeded to kneel down on the ground and kowtow twice to Yüeh-niang.

"It's been some time since we saw you last," said Yüeh-niang. "Why haven't you come by to pay us a visit?"

Lai-wang told her what had happened to him during the interim and explained that although he had wanted to come, he had not felt comfortable doing so.

"As a former member of the household," said Yüeh-niang, "what were you afraid of? Moreover, your master is now dead. Originally it was simply because that whore from the P'an family engaged in:

Setting fires with one hand, and
Pouring water on them with the other,

fabricating tales about people behind their backs, that your good wife was driven to commit suicide by hanging herself, and you were framed for something you didn't do and condemned to be banished to your native place. But now, Heaven has refused to countenance her, and she is gone for good."

"It's not something I want to talk about," said Lai-wang. "It suffices that you understand it as well as you do."

After they had spoken for a while, Yüeh-niang asked him, "What kind of wares are you offering for sale? Get them out so I can take a

look.”

When he had done so, she selected several head ornaments for herself, the cost of which came to three taels and two mace of silver, and weighed the payment out for him on a scale. She then invited him to enter through the ceremonial gate into the rear compound and told Hsiao-yü to fetch a jug of wine and a platter of savories for him. Sun Hsüeh-o, who was in charge of the kitchen, personally saw to heating up a large bowl of pork and brought it out for him to eat. When he had had his fill of wine and food, he kowtowed to them in gratitude and went back out to the front gate.

When Yüeh-niang, Meng Yü-lou, and the others had returned to the rear compound after seeing him off, Sun Hsüeh-o surreptitiously whispered to him, “You should feel free to come back here as often as you like. What is there to be afraid of? If I have anything to say to you, I’ll have Lai-chao’s wife tell you about it. Tomorrow evening, I’ll wait for you here inside the ceremonial gate in the little anteroom next to the crape myrtle hedge.”

The two of them exchanged winks with each other, the meaning of which was not lost on Lai-wang, and he went on to ask, “Is this ceremonial gate closed at night, or not?”

Sun Hsüeh-o responded, thus and so, “When you come, go to Lai-chao’s quarters first, and wait until nightfall, after which, you can scale the wall with a ladder, and then make your way along the other side of the latticework partition. I’ll help you down on this side, and the two of us can get together again. There are some personal thoughts that I want to share with you.”

When Lai-wang heard these words, truly:

Joy manifested itself about his temples;
Delight spread itself across his cheeks,

and, saying good-bye to Sun Hsüeh-o, he proceeded to take up his carrying pole and go out the gate. Truly:

Without the help of an insider,
A household cannot be broached.

There is a poem that testifies to this:

Idle, with nothing to do, while merely

leaning against the doorjamb,
He encounters a lover with whom he once
enjoyed a deeply felt affair.
Not daring to speak loudly enough to
be overheard by anyone else,
She clearly reveals her ardor with the
autumn ripples of her eyes.

Lai-wang proceeded happily on his way home. Concerning that evening there is nothing more to relate.

The next day, he did not take up his carrying pole and go out to peddle his wares but slowly sauntered back and forth in front of Hsi-men Ch'ing's gate waiting for Lai-chao to come out.

When he did so, Lai-wang greeted him with a bow, to which Lai-chao responded by saying, "What a rare bird you are, Brother Wang. Long time no see."

"Having nothing to do," Lai-wang said, "I've dropped by for a visit. The young lady Sun Hsüeh-o from the rear compound owes me several mace of silver for some trinkets she purchased from me, and I have come by to collect the payment."

"In that case," responded Lai-chao, "come into my place and have a seat."

So saying, he ushered Lai-wang into his quarters.

"Why is my sister-in-law not to be seen?" asked Lai-wang.

"Your sister-in-law is on duty in the kitchen in the rear compound today," explained Lai-chao.

Lai-wang then groped out a tael's worth of silver and handed it to Lai-chao, saying, "These few pieces of silver should suffice to purchase a jug of wine for my brother and sister-in-law to enjoy with me."

"There is no need for that much," said Lai-chao.

So saying, he called over his son Little Iron Rod. Little Iron Rod, who had just recently put up his hair on reaching the age of fourteen, went out with a jug and came back with a large vessel of wine, after which, he was sent to the rear compound to summon "The Beanpole."

It was not long before “The Beanpole” showed up with a covered pewter pot of heated rice, a large bowl of boiled hash, and two side dishes, to go with the wine, saying, “How nice it is to see Brother Wang here.”

Lai-chao then brought out the silver that Lai-wang had given him and showed it to “The Beanpole,” saying, “Our brother has given this to us with which to buy a jug of wine for our enjoyment.”

“The Beanpole” laughed at this, saying, “To enjoy something we have done nothing to deserve is hardly the right thing to do.”

She then set up a bed table on the k’ang, invited Lai-wang to sit down at it, laid out the refreshments, and decanted the wine. Lai-wang promptly responded by filling a cup of wine to the brim and offering it to Lai-chao, after which, he poured out another cup and presented it to “The Beanpole.”

Bowing deeply to them, he said, “It is some time since I have seen my brother and sister-in-law. These cups of watery wine are intended to show my filial respect for the two of you.”

“We are hardly likely to accuse you of sponging off us,” said “The Beanpole.” “But:

When addressing sincere people,
You must not speak insincerely.

The young lady Sun Hsüeh-o in the rear compound appealed to us for help yesterday. She said that:

Your old feelings for each other remained intact,[14]

and asked the two of us, thus and so, if we could help you to get together again. You had better not pretend to be:

Still asleep in dreamland.
If you want to find the route down the mountain,
You had better ask someone who has been over it.[15]

If you should find a way to be reunited, and gain anything in the process:

Don’t try to keep it all for yourself; but
Spare us a mouthful of leftover gravy.

After all, we are putting ourselves at considerable risk on your behalf.”

Lai-wang responded by getting down on his knees and saying, “All I am hoping for is that my brother and sister-in-law will consent to help us get together again. If so:

I will never dare to forget it.”

When they had concluded this exchange, they proceeded to enjoy their wine for a while, after which “The Beanpole” went back to the rear compound to tell Sun Hsüeh-o about it.

Upon returning, she said, “We have agreed that you should come back this evening and hide out in our quarters until the ceremonial gate has been closed for the night and the residents of the rear compound have gone to bed, after which, you can climb over the wall and:

Seize the opportunity to do what you want.”[16]

There is a poem that testifies to this:

> Just retribution is absolutely devoid of bias;[17]
> It follows as inevitably as shadows or echoes.
> If you seek the causes of bad or good fortune;
> Simply scrutinize the deeds that one has done.[18]

On hearing these words, Lai-wang went home and could hardly wait for the evening, when he slipped surreptitiously into Lai-chao’s quarters and proceeded to share some wine with the two of them until late at night without anyone else being aware of his presence. After the main gate of the residence had been closed, and the crossbar had been locked in place on the ceremonial gate, the residents of the household, both high and low, all went to bed.

The two of them had arranged a secret signal, so as soon as Lai-wang heard the sound of Sun Hsüeh-o coughing, he proceeded to mount a ladder, crawl onto the plastered wall, and make his way along the other side of the latticework partition to the point at which Sun Hsüeh-o stood ready to help him down onto a bench.

The two of them then retired to the little anteroom on the western side of the courtyard that was used for storing saddles, where they fell to:

Hugging and embracing each other,

as they went on to engage in the game of clouds and rain together. It was a meeting between a widower and a widow with:

The fire of lust in their hearts.

As for Lai-wang:

His tasseled spear was impetuous,

and he worked it with all his strength for some time until his pleasure reached its height as his semen began to flow, and he:

Ejaculated like a geyser.

When they had finished their business together, Sun Hsüeh-o handed him a bundle containing some gold and silver head ornaments, several taels worth of silver, and two outfits of satin clothing and said, “You should come back again tomorrow evening. I still have some other valuables I can turn over to you then. You might as well start looking outside for a safe place for us to go. This household is no place for me to remain in the future. It would be better if the two of us could abscond together and find a place to stay outside where we could become man and wife. Since you have mastered the craft of a silversmith, there is no reason to worry about our being able to make a living.”

“At the present time,” responded Lai-wang, “there happens to be a maternal aunt of mine who lives on Polished Rice Lane outside the East Gate of the city. She practices midwifery and is well-known in the neighborhood as Midwife Ch’ü. It is an out-of-the-way location where we can safely escape observation. The two of us might as well seek refuge there for a while, and if we see that the coast is clear I can take you with me to my native place, buy a few acres of land, and plant some crops in order to support ourselves.”

When the two of them had agreed on this plan, Lai-wang said good-bye to Sun Hsüeh-o, clambered back over the wall, and returned to Lai-chao’s quarters, where he waited until the main gate was opened early the next morning and slipped furtively outside.

Lai-wang Absconds over the Wall with Sun Hsüeh-o

At dusk that day, he returned to the gate and slipped back into Lai-chao's quarters. That night, he climbed over the wall once again and made out with Sun Hsüeh-o. After this, as the mornings and evenings succeeded one another, he met with her in this way on more than one occasion. They also took advantage of the opportunity to make off with a lot of valuable objects, gold and silver utensils, clothing, and so forth. Lai-chao and his wife also

fattened themselves by appropriating a share of these stolen goods, but there is no need to describe this in detail.

One day, in the rear compound, Yüeh-niang, who was feeling out of sorts because she feared that Hsiao-ko might be coming down with smallpox, went to bed earlier than usual. The maidservant in Sun Hsüeh-o's quarters at the time was Chung-ch'iu, who had originally worked for Hsi-men Ta-chieh but had been reassigned to Sun Hsüeh-o's quarters by Yüeh-niang because Ch'en Ching-chi had asked for Yüan-hsiao, who had formerly served in Li Chiao-erh's quarters. Yüeh-niang had complied with this request by reassigning Chung-ch'iu to Sun Hsüeh-o's quarters, and ordering Yüan-hsiao to work for Hsi-men Ta-chieh. That night, after Sun Hsüeh-o had made sure that Chung-ch'iu was asleep, she proceeded to assemble a large bundle of hairpins, earrings, and head ornaments in her bedroom, packed them in a box, wrapped her head in a kerchief, and put on her traveling clothes. She had previously arranged with Lai-wang that he should wait for her in Lai-chao's quarters so the two of them could abscond together.

Lai-chao said to them, "I have no problem with your making good your escape, but I am responsible for the front gate and cannot afford to let so much as a duckling get away. If the First Lady finds out what has happened and demands to know why I didn't stop you, what am I to say? It would be better if the two of you were to go out over the roof, and break a few tiles in the process, so there will be some evidence of how you got away."

"Brother," responded Lai-wang, "what you say makes sense."

Sun Hsüeh-o also gave them a silver ewer with a hinged lid, a gold earpick, a black satin jacket, and a yellow satin skirt to thank them for their assistance. They decided to wait until the fifth watch when the moon was dark before climbing over the roof.

Lai-chao and his wife poured out two large goblets of heated wine and offered them to Lai-wang and Sun Hsüeh-o, saying, "This will facilitate your escape, and serve to buck up your spirits on the way."

They continued drinking until the fifth watch, when the two of them, while holding sticks of incense, climbed up the ladder and

helped each other onto the roof. As they moved across it:

Step by step,

they dislodged and broke a considerable number of tiles. When they had climbed as far as the eaves on the front of the building, they saw that there were still no pedestrians in the street, though they could hear the sound made by a patrolling watchman. Lai-wang was the first to jump to the ground and then helped Sun Hsüeh-o down by allowing her to stand on his shoulders and then lifting her the rest of the way.

The two of them made their way forward, but when they arrived at a crossroads they were stopped by a patrolman, who demanded to know, “Where are the two of you going?”

This had the effect of throwing Sun Hsüeh-o into a state of panic, but Lai-wang responded:

Neither hurriedly nor hastily,

by pointing to the stick of government-grade incense in his hand, and saying, “We are a married couple, and are on our way to burn incense at the Temple of the God of the Eastern Peak outside the city wall. We are earlier than we should be but hope that you will not hold it against us.”

“And what have you got in that bundle you are carrying?” the officer went on to ask.

“It is a supply of incense, candles, and paper money,” said Lai-wang.

“If the two of you are going to burn incense at the Temple of the God of the Eastern Peak,” the officer responded, “that is a worthy undertaking, and you may continue quickly on your way.”

This was just the signal Lai-wang was waiting for. Taking Sun Hsüeh-o by the hand, he proceeded to fly forward as fast as he could go. When they arrived at the city wall, the gate had just opened, and, insinuating themselves into the crowd, they made their way inconspicuously outside the city wall. After turning down a number of streets and alleys, they arrived at Polished Rice Lane, which was an out-of-the-way place, occupied by only a few families, living in:

Low-lying houses and humble dwellings,

that backed on the embankment of a large pond.

When they arrived at Midwife Ch'ü's house, she had not yet opened the door. They had to call out for what seemed like half a day before she got up to open the door, and caught sight of Lai-wang with a woman in tow. It so happens that Lai-wang's surname had originally been Cheng, so he was known to her as Cheng Wang.

"This woman is my newly acquired wife," he explained to her. "If you have the room to accommodate us for a little while, we can go on to look for a place of our own."

So saying, he handed her three taels of silver with which to purchase kindling and rice. When Midwife Ch'ü saw the gold and silver head ornaments they had with them, she realized that their provenance was suspicious.

Her son, Ch'ü T'ang, upon seeing that his mother had agreed to accommodate Cheng Wang and his wife, and that they had brought these things with them:

On seeing their value developed ideas.

Prizing open the door to their room, he made off with some of the valuables and went out to gamble with them but was apprehended, confessed to the circumstances, and was brought before the district magistrate. When District Magistrate Li Ch'ang-ch'i saw that they were stolen objects, and that the evidence of this was clear, he dispatched runners to take Ch'ü T'ang to his home and trussed Cheng Wang and Sun Hsüeh-o together with a single length of rope. Sun Hsüeh-o was so frightened that her face turned as sallow as wax, and she proceeded to change into her everyday clothes, put on a pair of eye shades, and tear the rings off her fingers to give to the runners. They were then escorted under guard to confront the magistrate. This event created something of an uproar in the neighborhood, and people came out onto the street to see what was going on.

Among them there were those who recognized them and said, "She is a concubine from Hsi-men Ch'ing's household who has run away with the servant Lai-wang. He was formerly driven into exile but has come back under the name Cheng Wang, fornicated with

her, and colluded with her in running off with stolen property, in order to go live together somewhere else. Once there, they have been ripped off in turn by this Ch'ü T'ang, and now that their crimes have been brought to light, they are being taken to confront the magistrate."

There and then:

> The news spread from one person to ten,
> And then from ten persons to a hundred.[19]
> The mouths of the pedestrians on the road
> cause stories to fly.[20]

Let us revert to the story of Yüeh-niang back at home. When Sun Hsüeh-o absconded, and her maidservant Chung-ch'iu discovered that the valuables and head ornaments in her cabinet were all gone, and that her clothes had been left:

> Scattered about in a state of disorder,

and reported these facts to Yüeh-niang, she was taken completely by surprise.

"Since you slept with her," said Yüeh-niang, "how could you have failed to detect the fact that she was bent on eloping?"

"She was in the habit," responded Chung-ch'iu, "of sneaking outside during the night, and only returning after what seemed like half a day. I did not know what she was up to."

Yüeh-niang also interrogated Lai-chao, saying, "Since you are in charge of the main gate, how could anyone have escaped without your knowing it?"

"The main gate is locked every night," responded Lai-chao. "She could hardly have gotten out unless she flew off like a bird."

Later on, it was only when the broken tiles on the top of the building were discovered that she realized she must have escaped by going over the roof. Yüeh-niang did not venture to send anyone out to look for her, deciding that she had better repress her feelings and put up with the situation.

Who could have anticipated that when the district magistrate undertook to hear the case he started out by subjecting Ch'ü T'ang to the squeezers, which resulted in the recovery of four gold head

ornaments, three silver ornaments, a pair of gold earrings, two silver goblets, five taels worth of loose silver, two outfits of clothing, a handkerchief, and a box. From Cheng Wang he recovered thirty taels of silver, a pair of gold hairpins with bowl-shaped ends, a pin in the shape of a Taoist goddess, and four rings. From Sun Hsüeh-o he recovered a gold clasp for the top of the coiffure, a pair of silver bracelets, five sets of gold buttons, four pairs of silver hairpins, and a package of loose silver. From Midwife Ch'ü he recovered three taels of silver. The magistrate issued a tentative ruling that Lai-wang was guilty of the crime of a servant engaging in fornication with his employer and stealing her goods, that Ch'ü T'ang was also guilty of larceny, both of which were miscellaneous capital crimes, commutable to five years of penal exile, and that the stolen goods were all subject to confiscation by the state. He then sentenced Sun Hsüeh-o, Hsi-men Ch'ing's former concubine, as well as Midwife Ch'ü, to be subjected to the squeezers before the court. Midwife Ch'ü acknowledged her guilt and was released; but as for Sun Hsüeh-o, the magistrate directed runners from the district yamen to go to Hsi-men Ch'ing's household and request a formal document agreeing to resume responsibility for her.

Sun Hsüeh-o Suffers Abuse in Chou Hsiu’s Household

Wu Yüeh-niang consulted with her elder brother Wu K’ai about what to do, and they concluded that since she had already created a scandal by her conduct, there was no point in taking her back, since her presence would only serve to further damage the family’s reputation. They therefore paid off the runners and asked them to convey this message to the magistrate, who accordingly called in an

official go-between and arranged for her to be put up for sale under judicial auspices.

To resume our story, meanwhile, in the commandant's quarters, Ch'un-mei heard it reported that Sun Hsüeh-o from Hsi-men Ch'ing's household had, thus and so, been abducted by Lai-wang, who had also made off with some valuables, and then taken her to live with him elsewhere; but that the matter had come to light, and she had been taken before the magistrate and was now being offered for sale under judicial auspices. No sooner did Ch'un-mei hear this than it occurred to her that she would like to purchase her and put her to work in the kitchen, so she could slap her in the face, and thus repay her for her former hostility.

She therefore said to Commandant Chou Hsiu, "This Sun Hsüeh-o is a skillful cook, capable of producing excellent fare. Why don't we buy her so she can serve us here at home?"

The commandant forthwith dispatched Chang Sheng and Li An to deliver his card to the magistrate and transmit this request. The magistrate, seeing this as a chance to curry influence by doing a favor, agreed to sell her for a mere eight taels of silver, and, after paying over the money, they brought her back to Chou Hsiu's residence and introduced her first to his principal wife, and then to his concubine Sun Erh-niang. Only after this was she taken to meet Ch'un-mei in her quarters.

Ch'un-mei had only just arisen from her bedstead with its incised gold ornamentation and its brocaded curtains, when her maidservants brought Sun Hsüeh-o in to meet her. Upon seeing that it was Ch'un-mei, all Sun Hsüeh-o could do was to bend low as she stepped forward, kneel down on the floor, and kowtow to her four times.

Ch'un-mei responded by opening her eyes wide, calling for the servant's wife who was on duty at the time, and ordering her, "Take charge of this worthless creature for me, strip off the fret from her coiffure, remove her outer garments, and drive her into the kitchen so she can light the stove and do the cooking for me."

On hearing this, Sun Hsüeh-o had no alternative but to groan to herself in silence. It has always been the case that:

The planks used in wall building are sometimes
on top and sometimes on the bottom;
The servile sweeper of the rice will sometimes
rise to become head of the granary.[21]
When confronted with low eaves,
How can we not lower our heads?

Upon finding herself in this situation, all Sun Hsüeh-o could do was to remove the fret on her coiffure, change out of her fancy clothing, and head for the kitchen with a sorrowful expression on her face. There is a poem that testifies to this:

The Calico Bag Monk[22] has made his way as
far as Ming-chou;
With his walking stick and straw sandals
he wanders at will.
No matter how many myriad transformations
you can perform;
Every incarnation must cope with its own
burden of sorrow.[23]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 91

MENG YÜ-LOU IS HAPPY TO MARRY LI KUNG-PI;
LI KUNG-PI IN A FIT OF RAGE BEATS YÜ-TSAN

Our hundred years of life pass by
as though in flight;
Among them, the flowering seasons
do not last for long.
When autumn congeals the white dew
the crickets cry;
At twilight during the late spring
the cuckoos weep.
Wealth, eminence, and luxury[1] are
blights upon the body;
Renown and great achievements are
specters in the eyes.
Spring dreams are phenomena created
by humans themselves;
The retributions ordained by azure
Heaven are not unjust.

THE STORY GOES that, one day, Ch'en Ching-chi heard from Auntie Hsüeh that Sun Hsüeh-o from the household of Hsi-men Ch'ing had committed adultery with Lai-wang and absconded with him, along with a quantity of stolen property, to some place outside, but that their crimes had come to light, and she had been put up for sale by the district magistrate, and sold into the household of Commandant Chou Hsiu, where she was subjected to beating and abuse at the hands of Ch'un-mei both day and night.

Ch'en Ching-chi took advantage of this opportunity to send Auntie Hsüeh to Hsi-men Ch'ing's place to say to Yüeh-niang, "I have heard 'wind-borne words' to the effect that Ch'en Ching-chi

has openly announced that he no longer wants Hsi-men Ta-chieh as his wife; and that he has drafted formal complaints to submit to the grand coordinator and the regional inspector of the province asserting that Hsi-men Ch'ing, while still alive, had sequestered trunks of gold and silver and other valuables that his family had entrusted to him for safekeeping."

Yüeh-niang, first, because Sun Hsüeh-o had absconded with Lai-wang and made off with a quantity of valuables; second, because the servant Lai-an had run away; and third, because Lai-hsing's wife Hui-hsiu had died, and her obsequies had only just been concluded, already felt herself to be overburdened with:

Seven of this and eight of that.

Consequently, when she heard what Auntie Hsüeh had to say, she was thrown into a state of panic and promptly hired a sedan chair in which to send Hsi-men Ta-chieh back to her husband. She also got together all the furniture, trunks, and other things that she had been provided with as her dowry and had Tai-an hire bearers to deliver them to Ch'en Ching-chi's place.

Ch'en Ching-chi responded to this by saying, "These are merely the things that she brought with her as her dowry. The trunkloads of valuables and gold and silver that my family entrusted to them must also be returned to me."

"Your mother-in-law," reported Auntie Hsüeh, "claims that when your father-in-law was still alive, he only took responsibility for accepting these articles from her dowry, and that she knows nothing of these other trunkloads that you refer to."

Ch'en Ching-chi also demanded that the maidservant Yüan-hsiao should be turned over to him.

When Auntie Hsüeh and Tai-an reported this to Yüeh-niang, she said, "I would prefer not to turn Yüan-hsiao over to him. This maidservant originally worked in Li Chiao-erh's quarters. Right now, I have nobody to look after Hsiao-ko, and I would like to keep her here for that purpose. I would be willing to let him have Chung-ch'iu, however, since she was originally purchased in order to serve Hsi-men Ta-chieh."

But Ch’en Ching-chi refused to accept Chung-ch’iu, and Auntie Hsüeh was obliged to go back and forth repeatedly to negotiate between the two households.

Ch’en Ching-chi’s mother, née Chang, finally said to Tai-an, “Brother, when you return home please convey my respects to the First Lady, but since you have so many maidservants available in your household, how can she be so reluctant to relinquish this one on the grounds that she needs her to look after her child? Since she has been serving in Hsi-men Ta-chieh’s quarters all this time, and her son-in-law has already deflowered her, how can she be so insistent on retaining her?”

When Tai-an went home and reported this to Yüeh-niang, she found herself:

At a loss for words,[2]

and felt compelled to deliver Yüan-hsiao to Ch’en Ching-chi.

Ch’en Ching-chi was delighted to receive her and remarked to himself, “So it turns out that, somehow or other, things have ended up going my way after all:

Though you may be as devious as any demon,
You’ll drink the water I’ve washed my feet in.”

Let us put this strand of our narrative aside for a moment and speak of something else.

To return to the story of District Magistrate Li Ch’ang-ch’i’s son Li Kung-pi; ever since the day of the Ch’ing-ming Festival on which he had caught sight of Wu Yüeh-niang and Meng Yü-lou in front of the tavern in Apricot Blossom Village outside the city, when he had noticed that the two of them were similarly dressed and both good-looking, sent Trifler Chang to identify them, and thereby found out that they were womenfolk from Hsi-men Ch’ing’s household, he had fallen in love with Meng Yü-lou. He had observed that she had a tall and slender figure, and a face shaped like a melon seed, and though she had a few inconspicuous white pockmarks on her face, her demeanor was romantic and alluring.

It so happens that Li Kung-pi’s wife had died, and he had been living the life of a widower for some time. He had engaged go-

betweens to look for a suitable wife for him, but so far none of the prospects they came up with appealed to him. Now that he had encountered Meng Yü-lou, his heart was stirred, but:

There was no way he could gain access to her;

and he did not know whether she was prepared to remarry, or whether she would accept him or not. Unexpectedly, when Sun Hsüeh-o's case happened to come before the magistrate's court, and he learned that she had been a member of Hsi-men Ch'ing's household, he exerted himself to see to it that the culprits were interrogated with the squeezers before his father's bench, and the stolen property duly retrieved, in the expectation that someone from the Hsi-men Ch'ing household would come to take possession of it. But Yüeh-niang was afraid and refused to send anyone to appear before the court, with the result that Li Kung-pi was disappointed, the stolen property was confiscated by the state, and Sun Hsüeh-o was put up for sale.

At this point, he consulted with his friend the clerk on the staff of the district yamen named Ho Pu-wei, and they decided to send Old Mother T'ao, the licensed go-between, to Hsi-men Ch'ing's place to see if a match could be arranged; promising her that if she succeeded in bringing it about, she would no longer be required to report for duty at the yamen and would be rewarded with five taels of silver.

Old Mother T'ao was delighted by this proposition and set out forthwith:

Running as fast as though she had wings,

straight to the gate of Hsi-men Ch'ing's residence.

Lai-chao was standing there at the time and saw Old Mother T'ao come forward, greet him with a bow, and inquire, "Brother, is this the residence of His Honor Hsi-men Ch'ing?"

"Where have you come from?" asked Lai-chao. "This is the home of His Honor Hsi-men Ch'ing, but His Honor is deceased. What have you come for?"

"I would trouble you," said Old Mother T'ao, "to go inside and report my arrival. I am the officially licensed go-between of the

district yamen, and my name is Old Mother T'ao. The young squire, the son of the district magistrate, has informed me that there is a lady in your household who wishes to be married, and I have come to respectfully propose a match between them."

"You old baggage!" Lai-chao shouted at her. "How unreasonable can you get? His Honor, the head of this household, has been dead for more than a year, and there are only two of his ladies left, who are both bent on preserving their widowhood, and are not about to marry anyone. As the saying goes:

Even to escape wild winds and violent rains,
One should not seek to enter a widow's door.[3]

How can a go-between like yourself:

As if you didn't know any better,

barge in to propose such a match? You'd better get out of here. If the ladies in the rear compound find out about it, you're likely to get a good beating for your pains."

Old Mother T'ao merely laughed at this, saying, "Brother, as the saying goes:

Even if the order of an official or clerk is wrong,
The person deputed to carry it out is not to blame.[4]

If the young squire had not sent me on this mission, I would hardly have ventured to come on my own initiative. No matter whether she is willing to remarry or not, I would trouble you to go inside and convey the proposal so that I can report back on my mission."

"So be it," responded Lai-chao.

"To do someone else a favor,
Is to do a favor to oneself.[5]

If you will wait a little while, I will go inside and convey your message. Of the two ladies of the household, one of them has a son, and the other does not. Which of the two ladies do you think might be willing to remarry?"

Old Mother T'ao responded, "The young squire from the district yamen said that he had seen her out in the suburbs on the day of the Ch'ing-ming Festival, and that it was the lady with a few white pockmarks on her face."

When Lai-chao heard this, he went back to the rear compound and reported, thus and so, to Yüeh-niang, saying, “The district yamen has sent an official go-between to come here, and she is waiting outside.”

This caught Yüeh-niang by surprise, and she exclaimed, “Not even half a word of what goes on here in our household is ever leaked abroad. How could anyone outside know anything about it?”

“The young squire from the district yamen,” responded Lai-chao, “caught sight of the lady in question out in the suburbs on the day of the Ch’ing-ming Festival. He says that the lady in question is the one with a few white pockmarks on her face.”

“It must be Sister Meng the Third that he’s referring to,” said Yüeh-niang. “It would seem that:

Even during the twelfth month the frozen heart of
the turnip is capable of being moved.[6]

All of a sudden, she wants to better her condition by marrying someone, does she? Truly:

In this world even the depth of the
ocean may be gauged;
It is the human heart alone that is
difficult to measure.”[7]

So saying, she went into Meng Yü-lou’s quarters, where she sat down and said, “Sister Meng the Third, there is something I would like to ask you about. There is a go-between out front, who says that the young squire from the district yamen claims that he saw you on the day of the Ch’ing-ming Festival, and that you would like to better your condition by getting married. Is there any truth to this?”

Gentle reader take note: On that occasion:

Without coincidences there would be no stories.

It has always been true that:

A marriage affinity connects people by a single thread.

On that day, out in the suburbs, when Meng Yü-lou observed that the young squire possessed a handsome demeanor, was:

As romantic and dashing as can be,

and that the two of them were about the same age, as well as the fact that he was adept at horsemanship and archery:

Their mutual feelings were visible in their four eyes,[8]
There was no longer any need to express them in words.

The only problem was that she did not know whether he already had a wife or not.

From her mouth no word was uttered, but
In her heart she figured to herself,

"My husband is already dead, and I have not borne a child of my own. Although the First Lady has a son, when he grows up in the days to come, since:

Everyone cares the most for his own flesh and blood,

he is sure to cling to his own mother, and I will face the fact that:

The fallen tree no longer provides shade,

and that I will be obliged to:

Try to dip up water with a bamboo basket.

I have also observed that since Yüeh-niang gave birth to Hsiao-ko, her disposition has changed, and she does not care for me as much as she used to. I might as well take a step forward on my own, and seek a refuge where:

The fallen leaves can return to the root.

Why should I insist on foolishly preserving my widowhood here, only to end up:

Squandering the springtime
  season of my youth,
And forgoing the pleasures
  of my early years?"

She had just been engaged in pondering this question when Yüeh-niang unexpectedly came in and spoke to her about it. Thus it turned out to be the very gentleman that she had been attracted to out in the suburbs on the day of the Ch'ing-ming Festival that was expressing an interest in her.

Meng Yü-lou Considers Marrying Li Kung-pi

She was both delighted and embarrassed by this development, but although she responded by saying, “First Lady, don’t believe any such nonsense, I never expressed such a wish,” the blood flew to her cheeks.

Truly:

Suppressing her embarrassment, she is disinclined

to open her mouth in public,
Tidying the hair over her temples, without a word,
she only adjusts her tresses.

"This is the sort of question it is up to the individual to decide," said Yüeh-niang. "I can't be bothered by such things."

So saying, she called in Lai-chao and told him, "You go out and invite that go-between to come inside."

Lai-chao, accordingly, went out to the front gate and called for Old Mother T'ao to follow him back to the rear compound into the parlor in Yüeh-niang's quarters, where Hsi-men Ch'ing's spirit tablet was displayed in the position of honor at the head of the room. When Old Mother T'ao had finished exchanging the customary amenities with her host, she sat down, and the young maidservant Hsiu-ch'un poured her a serving of tea.

When she had finished her tea, Yüeh-niang asked, "Go-between, what brings you here?"

Old Mother T'ao responded by saying, "As for me:

If I did not have a reason to do so, I would not
visit the Hall of the Three Treasures.[9]

I have come at the behest of the son of the district magistrate, who asked me to respectfully report that there is a lady in your household who wishes to be married, and to propose a match with her."

"Even if there were a lady in the household who wished to be married," responded Yüeh-niang, "no word of this has been noised abroad, so how did the young squire find out about it?"

"The young squire told me," reported Old Mother T'ao, "that on the day of the Ch'ing-ming Festival, out in the suburbs, he had observed the lady in question with his own eyes, and seen that she had a tall and slender figure, and a face shaped like a melon seed, and that there were a few inconspicuous white pockmarks on her face. That is the lady he is interested in."

When Yüeh-niang heard this, needless to say, she realized that he was referring to Meng Yü-lou.

Thereupon, she ushered Old Mother T'ao over to Meng Yü-lou's quarters, where they sat down in the parlor, and waited for some time before Meng Yü-lou, after performing her ablutions and putting on her makeup, came out to receive them.

Old Mother T'ao greeted her with a bow and said, "So this is the lady in question. Sure enough:

The story is not untrue.
Her caliber is outstanding,[10]
Without peer in this world.

She is clearly fit to be the legitimate wife of the young squire. Just look:

If scanned from top to bottom,
Her glamour is incomparable;
If surveyed from head to foot,
Her glamour runs downward apace."

Meng Yü-lou laughed at this and said, "Mother, don't talk such nonsense. Just tell us the present age of the young squire, whether he is married or not, whether he has any concubines at his disposal, what his name is, the location of his native place, and whether he holds any official position or not. Be sure to tell us only the truth, without lying about anything."

"My Heavens," protested Old Mother T'ao, "I am the go-between officially appointed by the district magistrate and am not given to lying like the others may do.

If I've got a sentence,
I'll say that sentence,

without any falsification. His Honor the district magistrate is more than fifty years old, and the young squire in question is his only offspring. He was born on the twenty-third day of the first month at eight o'clock in the morning during the year of the horse, so this year he is thirty years old. He is currently enrolled in the Superior College of the National University and is destined soon to become a provincial graduate or a holder of the *chin-shih* degree. He not only:

Commands a bellyful of literature,[11]

but is also:

Adept at archery and horsemanship.[12]

As for the works of the hundred schools, there is little that he has not mastered. His wife died some two years ago, so all he has at his disposal now is a maidservant who entered his household as part of his wife's dowry and doesn't amount to anything. That is why he is looking for a wife to take charge of his household but has not so far found one of:

Appropriate social and economic standing.[13]

That is why I have respectfully come here to propose a match on his behalf. I have been promised that if the marriage is successfully arranged, I will no longer be required to report for duty at the district yamen and will receive a substantial reward to boot. If the mistress of your household agrees to this match, His Honor has also promised that in the future the household will be relieved of any requirements for corvée labor, or land taxes on your family graveyard; and that if anyone should try to take advantage of you, all you need do is report it, and he will have the culprit arrested and subjected to punishment before the bench."

Meng Yü-lou responded by asking, "Does the young squire have any male or female children, and where is his native place? I fear that when his father's term of office expires, I may be made to traverse:

A thousand mountains and a myriad streams.

My relatives are all here, but I would probably have to leave them behind in order to accompany him."

"The young squire has fathered no male or female children," responded Old Mother T'ao. "He is quite companionless. He is a native of Tsao-ch'iang district in Chen-ting prefecture in the vicinity of the Northern Capital, which is no more than six or seven hundred li north of the Yellow River. The wealth of his household is such that:

The paths run crisscross between the fields,
The mules and horses compose teeming herds,
And the male dependents are without number.

The memorial arches spanning the horse path,

bear placards inscribed by the grand coordinator and the regional investigating censor, with an inscription by the Emperor himself standing above them all. It is all:

Resplendent enough to impress anyone.

Now if he should succeed in taking you into his household as his legitimate wife, and go on to obtain an appointment as an official in the future, you would then be entitled to receive a patent of nobility inscribed on patterned damask, to ride in a carriage embellished with seven aromatic spices, and to be addressed by the honorific title of lady. Is that not an appealing prospect?"

Meng Yü-lou was so impressed by this single speech of Old Mother T'ao's that she expressed herself to be:

Willing a thousand times if not ten thousand times.

She then summoned her maidservant Lan-hsiang and had her set up a table and provide tea and snacks for the go-between, saying, "Please don't take offense at the fact that I have insisted on asking so many questions, but the number of you go-betweens who resort to telling falsehoods is extremely great. You start out by eloquently describing things as if:

A flurry of flowers were descending from Heaven,[14]

Or golden lotuses were bursting from the ground;[15]

but when they are concluded, they don't amount to anything at all. I have, myself, had the experience of being grievously deceived."

"My good lady," protested Old Mother T'ao, "you must evaluate each case individually.

The clear is ever clear,

The turbid ever turbid.

The reputation of the good is often damaged by the bad. I do not purvey falsehoods but try my best as a matchmaker to bring about good matches for people. If you agree to accept the proposal, give me a card stating the year, month, day, and hour of your birth, so I can report back to the young squire with it."

Meng Yü-lou, accordingly, got out a piece of scarlet silk and had Tai-an take it out to Manager Fu Ming in the shop upfront so he

could inscribe it with the eight characters that determined her horoscope.

Wu Yüeh-niang then said to her, “Originally, it was Auntie Hsüeh who arranged your marriage into the household. At present, it would be appropriate to send a page boy to summon Auntie Hsüeh, so the two go-betweens can proceed together to deliver the card with your vital statistics, and arrange the match between you.”

Shortly thereafter, they sent Tai-an to summon Auntie Hsüeh, and when she saw Old Mother T’ao, she greeted her with a bow, in the way that:

Fellow professionals acknowledge each other;

and the two of them set out together with the card in hand, going out the gate of Hsi-men Ch’ing’s residence and heading for the district yamen in order to report back to the young squire.

One of them was the matchmaker
from this side;
The other was the go-between
from that side.
With their two mouths, they had a total of
forty-eight teeth between them.

On this mission, they could be counted on to boast that:

The Goddess in the Moon, Ch’ang-o,[16]
is looking for a mate;
The Goddess of Witch’s Mountain[17]
is wedding King Hsiang.[18]

As they went their way, Old Mother T’ao asked Auntie Hsüeh, “So you were the original go-between for this lady, were you?”

“That’s right, I was,” replied Auntie Hsüeh.

“Originally,” asked Old Mother T’ao, “what family was she a daughter of, and was this marriage that you arranged for her a second marriage?”

Auntie Hsüeh responded by giving her a full account, word for word, of how Hsi-men Ch’ing had originally married her as a widow from the Yang family.

Old Mother T’ao, on noticing that the card with the eight characters that determined her horoscope stated that she was a thirty-six-year-old woman who was born at 12:00 A.M. on the twenty-seventh day of the eleventh month, said, “I fear that the young squire may consider her to be too old for him. What are we to do about that? He is only thirty years old at present, so she is six years older than he is.”

“Let’s take this card,” responded Auntie Hsüeh, “and show it to a fortune-teller along the way, so he can calculate whether her horoscope presents any obstacles or not. If there are any problems with it, we would not be overstepping the bounds if we were to make her out to be a few years younger than she is.”

As they continued on their way, they did not encounter any itinerant fortune-tellers sounding their clappers in the street, but in the distance,
on the south side of the road, they saw a fortune-telling booth of blue cotton fabric, on which there were displayed two columns of large characters that read:

Tzu-p’ing[19] will predict your fate,
be it noble or base;
The iron brush will determine your
success or failure.
Whoever should come to have their
fortunes foretold;
Will be dealt the truth without
any prevarication.

Within the booth a table had been set up, behind which there sat a practitioner who was:

Adept at calligraphy and quick at calculation,

named Master Ling. The two go-betweens approached him and bowed in greeting, at which he asked them to be seated.

Auntie Hsüeh addressed him, saying, “We would trouble you, sir, to calculate the fortune of a certain woman for us.”

She then reached into her sleeve and pulled out three coins in lieu of a fee, saying, “Pray don’t disdain this meager sum, but deign

to accept it for the time being. We happened to be passing by and did not have any more money with us."

"If this relates to a marriage proposal," said Master Ling, "tell me the eight characters that designate the horoscope of the person in question."

Old Mother T'ao then handed him the card with this information on it, so he could evaluate her age and the eight characters of her horoscope.

Master Ling said, "So this does concern a marriage proposal."

He then:

Calculated on the joints of his fingers,

gave his abacus a shake, and proceeded to pronounce, "The horoscope for this woman indicates that she is thirty-six-years-old at the present time, and that she was born at 12:00 A.M. on the twenty-seventh day of the eleventh month; that is to say, in a *chia-tzu* year, in a *ping-tzu* month,[20] on a *hsin-mao* day, during the *keng-tzu* hour, which calls for the analysis of the horoscopic category 'seal ribbon.'[21] Working backwards, as one does with female horoscopes, she is now in the 'decennial period of fate' designated by the combination *ping-shen*. When the stems *ping* and *hsin* occur in the same horoscope, it indicates that in the future she is sure to hold a position of authority and enjoy the prestige of a principal wife. In the 'four pillars' of her horoscope the 'husband star' occurs more than once. Although this prosperous portent indicates that she is fated to benefit her husband, gain wealth, and enjoy her husband's favor, eventually she is sure to suffer some adversities. Has she met with any such setbacks, or not?"

"She has already lost two husbands," responded Auntie Hsüeh.

"If that is so," continued Master Ling, "in the future she will find a husband who was born in the year of the horse."

"Will she bear any sons in the future?" asked Auntie Hsüeh.

"Her horoscope indicates," said Master Ling, "that it will not be until she is forty-years-old that she will bear an only son to support her in her old age. She will be blessed with good fortune for the rest

of her life, and enjoy incomparable wealth and honor, glory and luxury."

Taking up a brush, he then proceeded to compose a poem of eight lines about her future prospects, which read as follows:

The time when flowers and fruits have bloomed
and been harvested is noteworthy;
She is delighted to marry a husband with the
prospect of attaining high office.
Her seductive appearance has lost nothing of
the loveliness of the river plum;
She will doff her bridal veil thrice and let
two husbands paint her eyebrows.[22]
Holding each other's hands, they will embark
along the way to the jade palace;
Hiding her bashfulness, she will undertake to
proffer the golden wedding goblet.
Looking forward to the day when the horse's
head will ascend into the heavens;
She will consent to abandon the tiger's skin
so she can opt for something better.

Auntie Hsüeh questioned him, saying, "Sir, what is the meaning of the two lines:

Looking forward to the day when the horse's
head will ascend into the heavens;
She will consent to abandon the tiger's skin
so she can opt for something better?

We don't understand their significance. Pray be good enough to explain them to us."

"As for the horse's head," said Master Ling, "the lady in question is about to marry a husband who was born in the year of the horse, which is an auspicious star in her horoscope, indicating that she is fated to:

Enjoy a life of glory and luxury.[23]

The tiger's skin refers to her deceased husband who was born in the year of the tiger. Although he did care for her, she was only a concubine in his household. In the future, her husband will have a

successful career, and she will live to the age of sixty-seven, with a son to look after her, before her life comes to an end.

Husband and wife will grow old together."[24]

The two go-betweens, upon receiving this statement of her prospects, went on to say, "It is true that the man she hopes to marry was born in the year of the horse, but we fear that the match may be rejected on the grounds that she is too old for him. It would look better if you could alter the horoscope to make her two years younger than she is."

"If you want to change it," Master Ling responded, "I'll alter the year of her birth from *chia-tzu* to *ting-mao*, which would make her out to be thirty-three years old."[25]

Auntie Hsüeh went on to ask, "Will this alteration of her horoscope accord with that of someone born in the year of the horse, or not?"

Master Ling responded, "The stem *ting* is associated with the element fire, and the stem *keng* is associated with the element metal. When fire is employed to smelt metal a superior vessel may be produced. It should be propitious."

Thereupon, he altered the horoscope to make her thirty-three years old, and the two go-betweens took their leave, exited the fortune-telling booth, and headed straight for the district yamen.

The young squire was sitting inside at the time, and the gatekeeper went in to announce their arrival. After a time, the two go-betweens were summoned before him, knelt down on the ground, and kowtowed.

"Where does that other woman come from?" the young squire inquired.

"She is the go-between who negotiated her former marriage," replied Old Mother T'ao.

She then proceeded to recount the progress they had made, saying, "The lady in question is a person of incomparable caliber, but she is a little older than you are, and I did not have the presumption to act on my own. In order to let Your Honor decide, I have acquired a card with her horoscope for your perusal."

So saying, she handed the card to him.

When the young squire, Li Kung-pi, saw that it stated that she was thirty-three years old and was born at 12:00 A.M. on the twenty-seventh day of the eleventh month, he said, “It doesn’t matter if she is two or three years older than I am.”

“Your Honor is an experienced observer,” interjected Auntie Hsüeh. “It has always been true that:

When the wife is two years older,
Yellow gold never molders;
When the wife is three years older,
Yellow gold piles up like boulders.

As for this lady:

Her caliber is outstanding.

She is:

Good-natured and agreeable in disposition;

and as for her familiarity with the works of the hundred schools, and the ability to take charge of a household:

That naturally goes without saying.”[26]

“If she’s as good as all that,” the young squire responded, “and I’ve already had a chance to look her over, there’s no need to arrange a formal viewing. We can have the yin-yang master select a propitious day and hour for the wedding, and go to her place to perform the tea-presentation ceremony.”[27]

The two go-betweens asked, “When shall we come back to receive your instructions?”

“There is no reason to delay,” the young squire replied. “The two of you can come back to check with me tomorrow, and then return to her place to settle matters.”

He then instructed his attendants, saying, “Give each of them a tael of silver as a reward for their efforts.”

The two go-betweens were pleased at this and went happily on their way. But no more of this.

When the young squire, Li Kung-pi, realized that the match was going to take place, he was so delighted he could scarcely contain himself and called in his friend on the yamen staff, Ho Pu-wei, to

consult about it. He informed his father, District Magistrate Li Ch'ang-ch'i, of his intentions and sent for the yin-yang master, who selected the eighth day of the fourth month for the betrothal ceremony, and the fifteenth day of the month as a propitious day and hour for him to bring the bride over his threshold. He then weighed out a quantity of silver and commissioned Ho Pu-wei and Trifler Chang to purchase the tea, auspicious red ornaments, wine, and other gifts for the occasion, but there is no need to describe this in detail.

The next day, the two go-betweens, after ascertaining the proposed dates, went to Hsi-men Ch'ing's household to report back to Wu Yüeh-niang and Meng Yü-lou on their mission. Truly:

Marriage affinities are determined
in one's former life;[28]
During which jade has been planted
in the Indigo Field.[29]

On the eighth day of the fourth month, in the district yamen, on the young squire's behalf, there were prepared sixteen trays of preserved fruit, tea and pastries, a headdress of gold filigree, a set of gold head ornaments, a girdle with an agate buckle and seven tinkling pendants, gold and silver bracelets and bangles, and the like. In addition, there were two robes of palace-style crimson brocade, four outfits of figured clothing, and thirty taels of silver as a bride-price. What with all the muslin, cotton, and silk fabrics, there were more than twenty loads of gifts. The two go-betweens accompanied them, and Ho Pu-wei from the yamen staff took charge of the procession, as they made their way to Hsi-men Ch'ing's residence and performed the ceremony of presenting the betrothal gifts.

On the fifteenth, the district yamen dispatched a bunch of couriers and idlers who had been hired for the purpose to carry Meng Yü-lou's beds and curtains along with the trunks in which her trousseau was packed. Yüeh-niang looked on and directed them to remove all the furnishings from her quarters. Originally, when Hsi-men Ch'ing was still alive, he had taken one of the gilt lacquer beds

with retractable steps that had been part of Meng Yü-lou's dowry and given it to Hsi-men Ta-chieh as part of her trousseau. Yüeh-niang now took the bedstead of inlaid mother-of-pearl from P'an Chin-lien's quarters and turned it over to her to make up for it. Meng Yü-lou proposed to take her maidservant Lan-hsiang with her, while leaving Hsiao-luan behind to assist Yüeh-niang in looking after Hsiao-ko.

Yüeh-niang objected to this, however, saying, "How could I be justified in retaining one of the maidservants from your quarters? After all, Hsiao-ko already has Chung-ch'iu, Hsiu-ch'un, and the wet nurse to take care of him, which is more than enough."

Meng Yü-lou merely chose to leave behind a pair of silver flasks of Mohammedan manufacture for Hsiao-ko to play with, and to serve as a keepsake, while taking all the rest of her belongings with her.

That evening, the district yamen dispatched a large sedan chair borne by four bearers and four pairs of red silk lanterns encased in networks of steel wires, accompanied by eight lictors, to come fetch Meng Yü-lou. She was wearing a gilt-ridged cap:

Her head was adorned with pearls and trinkets,

along with pearl earrings, her body was clad in a scarlet full-sleeved robe, fastened at the waist by a girdle with an agate buckle in a gold setting and seven tinkling pendants, over a willow-yellow skirt sprigged with flowers. She first performed a farewell obeisance before Hsi-men Ch'ing's spirit tablet and then kowtowed to Yüeh-niang.

"Third Sister Meng," said Yüeh-niang, "you are cruel. Once you have gone, I will be left alone, all by myself, with no one to keep me company."

The two of them held hands and wept together for a while, after which, the members of the household, both high and low, accompanied her to the front gate, where she donned her bridal veil of gold-flaked red gauze with the help of the two go-betweens and took the golden "precious vase"[30] in her arms. Since Yüeh-niang was preserving her widowhood, she did not feel that she should venture

abroad but invited Meng Yü-lou's elder sister, the wife of Han Ming-ch'uan, to escort her to the district yamen, riding in a large sedan chair, wearing a gown of figured scarlet material, over a kingfisher-blue skirt, while:

Her head was adorned with pearls and trinkets.

The people along the street remarked to each other, "This is the Third Lady of the official Hsi-men Ch'ing's household, who is marrying the son of His Honor the district magistrate. Since this is a propitious day and hour for the wedding, she is on her way to be carried over his threshold."

There were some who had favorable things to say about it,
As well as those who had critical things to say about it.

Those who had favorable comments to make said, "Originally, His Honor Hsi-men Ch'ing had a position in society to maintain, and now that he is dead, his First Lady is the only one of the women in his household who is determined to preserve her widowhood, which is truly admirable. She has given birth to a son, and her household is no longer able to support such a large number of people, so she has allowed the others to go their own way, which is an appropriate attitude to take."

Those who had critical comments to make, when:

Gossiping in the streets and discoursing in the alleys,

pointedly remarked, "This is the third concubine from the household of Hsi-men Ch'ing who is now about to remarry. Originally, while that rascal was still alive, he was:

Defiant of both Heaven and principle,[31]
Covetous of wealth and given to lust,

and guilty of seducing other peoples' wives, and now that he is dead, the women in his household are absconding with his property.

Some are marrying other people,
Some are plundering his wealth,
Some are taking furtive lovers,
Some are resorting to thievery.
The feathers of the pheasant are being

plucked one by one.

As the saying goes:

Retribution may take place as much as
thirty years hence;
But here, retribution is taking place
before our very eyes.”

The people on the sidelines all expressed their uninhibited views along these lines.

When Meng Yü-lou’s elder sister had escorted the bride to the district yamen and seen that the beds and curtains and so forth in her trousseau were properly displayed, she remained there to enjoy the wedding feast before returning home. The bridegroom Li Kung-pi then summoned Auntie Hsüeh and Old Mother T’ao before him and rewarded each of them with five taels of silver and a length of festive red silk, before sending them on their way. That night the bride and groom consummated their marriage:

Emulating the pleasures of fish in the water, and
Exhausting the felicities of connubial bliss.

The next day, Wu Yüeh-niang sent the ritually prescribed gifts of tea and food to celebrate the consummation of the marriage. Aunt Yang was already dead, but Meng the Elder’s wife, Meng the Second’s wife, and Meng Yü-lou’s elder sister also sent ritual gifts of tea to the district yamen. Li Kung-pi, for his part, sent replies to his newly acquired female relatives, inviting them all to come and participate in the “third-day celebrations,” including the erection of a tower of variegated bunting in the shape of a mountain, and a feast where they were to be entertained by musicians and singing girls from the licensed quarter, who would greet them with martial music, and perform pieces from the southern-style plays known as hsi-wen.

On that day, Wu Yüeh-niang went to the district yamen in a large sedan chair to participate in the “third-day celebrations” and attend the feast.

Her head was adorned with pearls and trinkets,

while her body was clad in a scarlet full-sleeved robe, a flower-sprigged skirt, and a gilded girdle. As she was drinking wine in the rear hall, the district magistrate's wife came out to keep her company.

On Yüeh-niang's return home after this event, she remembered the way the company had enjoyed themselves:

Amid clustering blossoms and clinging brocade;

whereas, when she arrived home, the courtyard in the rear compound was deserted, and there was no one to welcome her. This reminded her of how she and her sister wives had enjoyed things together in former days, when Hsi-men Ch'ing was still alive. In those days, when she came home from a social engagement, they would all come out to welcome her, and even a long bench would prove insufficient to seat them all; whereas now, there was nobody there. Happening to bump into Hsi-men Ch'ing's spirit tablet, she was overcome with grief before she knew it and started to weep out loud. Only after she had wept for some time did her maidservant Hsiao-yü succeed in persuading her to stop and dry her eyes. Truly:

The innermost feelings of one's life[32]
  are known to no one else;[33]
Only the bright moon shining through
  the window discerns them.[34]

We will say no more, for the moment, about Yüeh-niang's grief.

To resume our story, Li Kung-pi and Meng Yü-lou, being:

A woman of beauty and a man of talent,

enjoyed each other:

Like fish sporting in the water.
They fit together as closely as the
  lid on a lamp-oil jar.[35]

Every day, he:

Enjoyed himself with his new wife,

remaining with her in the nuptial chamber, and:

Not straying a step from her side.[36]

When he contemplated Meng Yü-lou's face, it seemed to him that:

Such a vision is not exhaustible;
Such a view exceeds comprehension.

The more he gazed at her the more he was enamored by her. He also appreciated the fact that she had brought with her as part of her dowry two maidservants, one of whom, Lan-hsiang, was seventeen years old and could play musical instruments and sing, while the other, Hsiao-luan, was fourteen years old, and beautiful as well. He was:

Delighted in his heart,

by this to such an extent that he scarcely knew what to do with himself. There is a poem that testifies to this:

How praiseworthy are this woman of beauty
and this man of talent;
Heaven has devised this marriage affinity[37]
as propriety dictates.
Amid the twelve peaks of Witch's Mountain[38]
clouds and rain mingle;[39]
Their mutual feelings will surely sustain
a lifetime of bliss.[40]

It so happens that Li Kung-pi's deceased wife had left him with a senior maidservant, about thirty years of age, named Yü-tsan, who was given to:

Putting on makeup and applying powder,

and was a past master at mischief making. She did up her hair in two curled knots on either side of her head but covered it with a kerchief, held in place with a gold lamé headband so that it looked like a gentlewoman's fret, and studded it with brass pins and waxen ornaments that looked like fallen leaves and withered flowers. Her ears were adorned with a pair of muskmelon-shaped pendants. Her body was clad in a skirt and jacket of an off-shade of green and a strange shade of red that revealed glimpses of her undergarments in front and her posterior behind, so that she appeared to others like nothing so much as a rat dressed in lotus leaves. On her feet she wore a pair of cut-velvet moccasins that were:

Oil-stained inside and out,
Mortifying even to Liu Hai,[41]
Resembling a pair of boats,
Manifesting four apertures,

and as much as a foot and two inches in length. She smeared her face with lead powder so that it displayed:

A spot of white on the east,
A blotch of red on the west,

looking for all the world like the surface of a fresh winter melon. In front of people, she gave vent to:

Simpleminded and officious foolishness,
Putting on airs and assuming attitudes.

Before the young squire took Meng Yü-lou into the household as his wife, she devoted herself every day to boiling his soup and cooking his rice, waiting upon him assiduously.

Though not spoken to, she forced herself to speak,
Though not smiled at, she forced herself to smile;

exhibiting a wealth of feeling. But after he married Meng Yü-lou, and she observed that he slept with her every night, that he was so close to her that they were:

Like glue and like lacquer,

and that he no longer paid any attention to her, this maidservant began to give vent to fits of anger.

One day, when the young squire was in his study reading a book, this Yü-tsan prepared a cup of fine tea, flavored with fruit kernels, brought it to his study on a tray which she held with two hands, and smiled ingratiatingly as she lifted aside the portiere and took it inside to present to him. Who could have anticipated that the young squire, after reading his book for a while, had lain his head down on his desk and fallen asleep.

"Father," Yü-tsan called out to him, "who else is as fond of you as I am? I have taken the trouble to prepare this cup of fine tea for you, while that new wife of yours is still fast asleep under her

bedclothes. Why has she not bothered to get one of her maidservants to bring you a cup of tea?”

On seeing that the young squire was taking a nap, she went up to him and called out again, but he did not respond, whereupon she exclaimed, “You old beggar! You labored so hard on your nocturnal business last night that you wore yourself out, did you? And now, you are dozing and nodding off in broad daylight. You had better get up and drink your tea.”

She managed to wake him up, and when he saw who it was, he blurted out at her, “You crazy uncouth slave! Put the tea down, and get out of here.”

Yü-tsan’s face turned red with humiliation, and she dumped the tea down on the desk in a fit of pique and left the room, saying,

“You wouldn’t know a favor if you saw one.
I went out of my way with the best of intentions to bring you a cup of tea early in the morning, only to be railed at this way. As the saying goes:

An ugly woman is a jewel in the household,[42]
A lovable one is only a source of trouble.

If I am so ugly, you must have been blind from the beginning, since no one had to persuade you to take me on. That better-looking one is hardly worth as much as my juicy cunt.”

When the young squire heard this, he caught up with her and kicked her twice, as hard as he could, with his leather boot.

On leaving his presence, Yü-tsan put on a long face, as high as the rafters. From that time on, she no longer applied makeup to her face, and no longer boiled tea or prepared meals. She refused to address Meng Yü-lou as mistress but insisted on employing the pronouns you and I with her. When no one else was around, she would park her posterior on Meng Yü-lou’s bed just as if it were her own, but Meng Yü-lou simply ignored her.

She also endeavored, behind Meng Yü-lou’s back, to establish her superiority over Lan-hsiang and Hsiao-luan, saying to them, “You should not address me as sister, but as aunt, since I and your mistress are of roughly equal status in the household.”

She also went on to admonish them, “But only address me that way in private, and not in front of your master. You must do as I tell you every day, and perform your tasks conscientiously. If you refuse to obey my instructions, I’ll put you to work with the coal shovel.”

Later on, after she felt that the young squire had pointedly ignored her several times, she began to get lazy, sleeping until the sun was high in the sky before getting up, and refusing to prepare meals or sweep the floor.

Meng Yü-lou, consequently, instructed Lan-hsiang and Hsiao-luan, saying, “You had better not depend on Yü-tsan any longer. The two of you should go to the kitchen yourselves to prepare the meals and serve them to the master.”

This only had the effect of angering Yü-tsan further, and she proceeded to:

Lose her temper and become abusive,
Throwing plates and saucers around.

She would go into the kitchen and strike Hsiao-luan and curse Lan-hsiang, saying, “You lousy little slave, and you little whore:

Even when using the pestle and millstone
to hull grain and grind it,
One must come first and then the other.[43]

Was it your mistress who came first, or was it me? Since the three of you have usurped my place, I don’t feel like exerting myself any longer. Formerly, that mistress of mine who has passed away never had the discourtesy to address me by my given name as Yü-tsan; but within a few days after the three of you moved in, you have taken to addressing me by my real name. Do you take me to be no more than a servant of yours, or what? Before the lot of you moved in, Father and I enjoyed the pleasure of:

Sharing the same bed and a single pillow;

and there was seldom a day when we did not sleep until breakfast time before getting up. The two of us were so fond of each other, we were:

Like sugar mixed with honey;[44]
Like honey stirred with butter.

And there was scarcely anything in the household that did not pass through my hands. But ever since you arrived, you have:

Appropriated my honey jar,

And smashed it to pieces.

As a result, my marriage affinity has been forcibly disrupted, and I have been relegated to sleeping in the parlor on a cold bench, as though I were in a public shelter, and am no longer able to get so much as a taste of that thingamajig of my master's. I have no way of expressing the resentment this has caused me. Originally, when you were in Hsi-men Ch'ing's household, you were merely his third concubine and were known by your personal name as Yü-lou, as if I didn't know all about it. Now that you're here:

You know it and I know it,

and it would be better for everyone if you were to slack off a bit, instead of behaving officiously, putting on meretricious airs, or:

Summoning this one and calling for that.

Since when was I bought by you, and thus subject to your control?"

She did not realize it, but Meng Yü-lou in her room overheard this tirade and nearly fainted with anger, her face changing color and her hands trembling, but she did not venture to protest, or to tell the young squire about it.

One day, when the weather was hot, it turned out to be one of those occasions on which:

Something is destined to happen.

In the evening, the young squire proposed to have Yü-tsan heat some water in the kitchen and bring a bathtub into the bedroom so he could bathe with Meng Yü-lou.

"Have Lan-hsiang heat the water for us," objected Meng Yü-lou. "Don't have her do it."

But the young squire refused to agree to this, saying, "I am making a point of having her do it because I don't want to pamper that slave any further."

When Yü-tsan saw that the young squire wanted the water so he and his wife could:

Bathe together in the orchid-scented bath,

Emulate the pleasures of fish in the water, and
Exhaust the felicities of connubial bliss,

she was not in the best of moods.

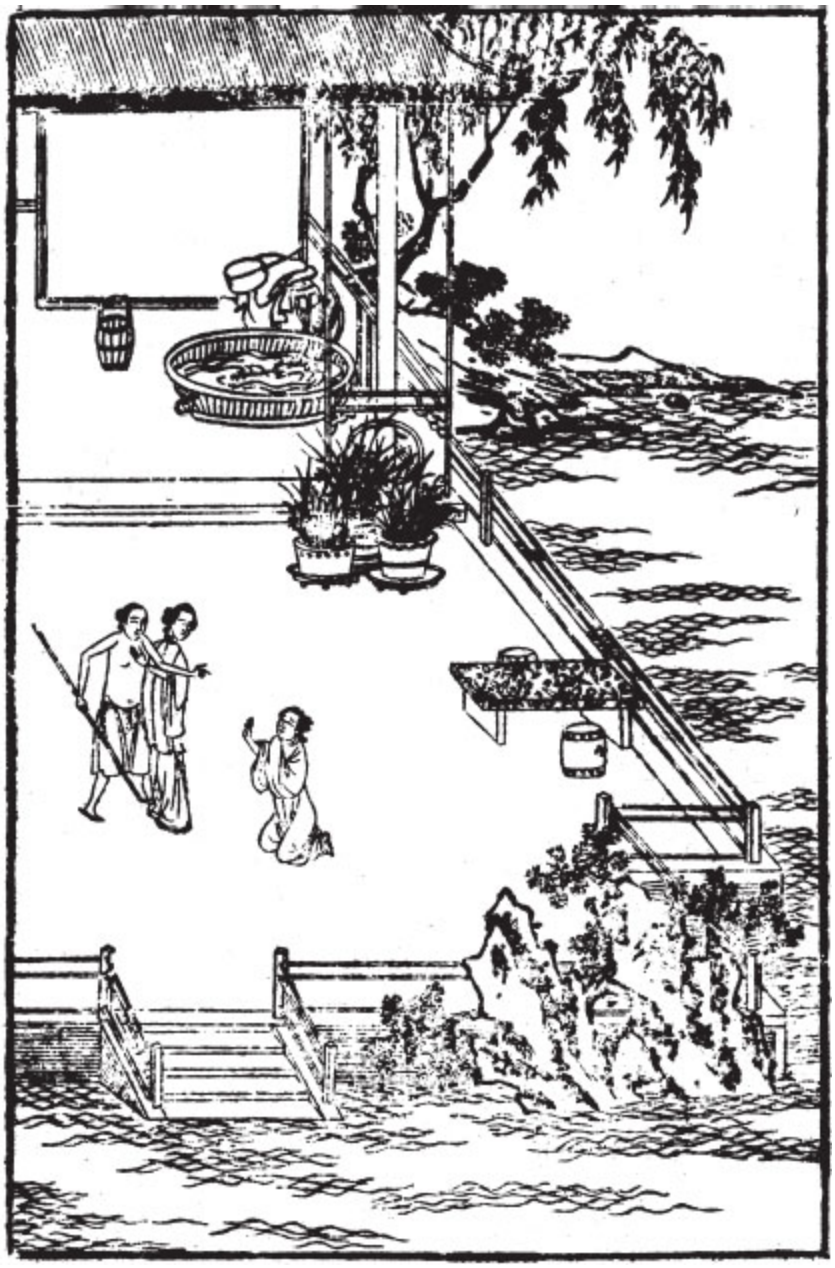
Carrying the bathtub into the bedroom, she plumped it down on the floor and then went back to heat a large cauldron of boiling water, while muttering to herself, “Whoever saw the likes of this wanton whore? What with her impulsive capriciousness she is always imposing on me. Though it’s only that wantonly juicy cunt of hers, she never lets three days go by without requiring water to bathe it with. When I used to sleep with the master, I would let months go by without exposing mine to so much as a drop of water and never felt that my Buddha’s eye had been contaminated; whereas this whore has imposed on me two or three times already.”

This tirade of hers commenced while she was leaving the room, and Meng Yü-lou overheard it but did not respond. When the young squire heard it, however, he became enraged. Without finishing his bath, while still stark naked, he slipped on his sandals, picked up a stick from the head of the bed, and headed after her.

Meng Yü-lou tried to stop him, saying, “Let her curse away. While you’re enraged this way, I fear that while your body is all hot, if you expose yourself to the breeze, you may come down with a chill. It’s hardly worth the risk.”

The young squire would not be appeased, however, and said, “Don’t you interfere. This slave is guilty of gross impropriety.”

So saying, he went forward, grabbed her by the hair with one hand, pulled her over onto the floor, lifted up his stick, and unleashed a series of blows that fell on her like rain. Despite the fact that Meng Yü-lou tried to restrain him from the sidelines, he delivered twenty or thirty strokes to her body, which threw the maidservant into a panic.



Li Kung-pi in a Fit of Rage Beats Yü-tsan

Getting to her knees, she appealed to him, saying, “Father, don’t beat me any more. I have something to say to you.”

The young squire castigated her, saying, “You lousy slave! Go ahead and say it then.”

There is a song to the tune “Sheep on the Mountain Slope” that testifies to this:

Father, suppress your rage and abate
your anger.[45]
Listen attentively to what I have to
say to you.
Originally, you spent eight taels of silver
as a bride-price for me;
Acquiring me so that I could take charge
of your household,
And deal with its sesame oil, salt, soy
sauce, and vinegar.
Every serving of food or tea
that you consumed,
Was prepared and cleaned up by me.
After my mistress passed away,
You promoted me to the position
of a stand-in for her.
The two of us came to share the same
coverlet and the same bed,
And had wonderful times together.
It was only because you put me in charge
that I consented to do this.
How could I know that you would deceive me,
saying you would not remarry;
Only to come up, today, with this nefarious
scheme of yours,
Obliterating our past love, as if it had
never happened?
I call out, “Father,
You are too cruel at heart.
I will no longer remain in
your household,
But am prepared to marry
another husband.

When the young squire had heard her out, he grew even angrier and gave her another few severe strokes with the stick.

Meng Yü-lou remonstrated with him, saying, “As long as she is willing to go, there is no need for you to beat her any further. Don’t let yourself get worked up into such a state.”

The young squire, accordingly, ordered a servant to summon the go-between Old Mother T’ao to take Yü-tsan away, sell her off, and come pay him back. But no more of this. Truly:

When a mosquito gets slapped with a fan,
It is for hurting people with its mouth.

There is a poem that testifies to this:

When most kinds of birds chirp, people
are happy to hear them;
But when it is crows that start to caw,
how do people react?
Those who see them are vexed, and those
who hear them spit;
Only because they are much too garrulous
in front of them.[46]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 92

CH’EN CHING-CHI IS ENTRAPPED IN YEN-CHOU PREFECTURE; WU YÜEH-NIANG CREATES A STIR IN THE DISTRICT YAMEN

As the summer fades and winter comes,[1]
  spring turns into autumn;[2]
As the evening sun sinks in the west,[3]
  the rivers flow eastward.[4]
Although one’s wealth and distinction
  are determined by destiny;
When one’s luck runs out, the ensuing
  poverty has its own roots.
If one meets with an opportunity, one
  should take advantage of it;
When one has occasion for self-esteem
  it is time to repent.[5]
The general and his fighting stallion[6]
  are no more to be seen;[7]
The prairie grasses and wildflowers[8]
  veil the soil in grief.[9]

THE STORY GOES that on that day, after the young squire Li Kung-pi had given Yü-tsan a beating, he summoned Old Mother T’ao to take her away, sold her for eight taels of silver, and used the proceeds to buy a seventeen-year-old maidservant named Man-t’ang to take charge of the kitchen in her place. But no more of this.

To resume our story, after Hsi-men Ta-chieh returned to Ch’en Ching-chi’s residence and brought with her the beds and curtains, the items from her dowry, and the trunkloads of other goods:

Every third day they squabbled, and
Every fifth day they quarreled.

Ch’en Ching-chi approached his mother, née Chang, to ask if he could borrow some money from her as capital with which to start a business for himself. His maternal uncle Militia Commander Chang Kuan had also borrowed fifty taels of silver from his mother, with which to seek a new position for himself. Ch’en Ching-chi, while drunk, got into a shouting match over this at the door of his uncle’s residence, which so upset his uncle that he went elsewhere to borrow the money he needed in order to seek a new position and returned the money he had borrowed to Ch’en Ching-chi’s mother. This had the effect of upsetting his mother, née Chang, to such an extent that she fell ill and took to her bed, taking medications all day long, and calling in doctors to treat her. Finding herself unable to resist his obstreperous demands, she finally weighed out two hundred taels of silver and turned it over to him so that he, with the help of their servant Ch’en Ting, could open up two rooms on the street-front of their property in which to launch a piece goods store.

Every day, he got together with his cronies Lu the Second, Yang the Elder, and other:

Foxy fellows and doglike companions,[10]

who forgathered in the shop to strum the balloon guitar, play at dominoes or backgammon, and drink until late at night, with the result that his capital was gradually diminished. Ch’en Ting told his mother, née Chang, that he was drinking and wasting his money every day, and she believed him, so that she trusted her son no longer. Ch’en Ching-chi responded to this by claiming that Ch’en Ting, who was responsible for getting the fabrics dyed, had been embezzling the money entrusted to him and forced him and his wife to leave the household and reside elsewhere. He then engaged Yang the Elder to be his manager.

This Yang the Elder, whose formal name was Yang Kuang-yen, and whose nickname was Iron Fingernail, was a past master at:

Peddling ephemera, like the wind and rain;[11]

Telling falsehoods, fabricating fantasies,

and getting hold of other people’s money in order to spend it on himself. He was a native of Nobottom ward in Carryoff village of

Makebelieve district in Nonesuch prefecture. His father was named Yang Pu-lai, or Poor-parent Yang, and his mother's maiden name was Pai. His younger brother was called Yang Erh-feng. He acquired the art of lying from the Taoist master known as the Barefaced Adept from the Fire Dragon Monastery in the Obdurate Grotto of the Vacuous Mountains. His wife was known as Miss Died-of-fright because his propensity to lie had literally frightened her to death.

Those to whom he makes promises, end up
Catching at shadows and clutching the wind;
And bilking others of their due, he finds
As easy as groping for something in a bag.

Ch'en Ching-chi prevailed upon his mother to come up with an additional three hundred taels of silver, making a total of five hundred taels worth of capital, and trusted Yang Kuang-yen enough to propose that they go together to the canal port of Lin-ch'ing to purchase piece goods for their business.

Yang the Elder went home to collect his luggage, including a bottomless shoulder bag, filled with soft currency and "elm-pod cash."[12] Carrying a black-handled decorated bow, and riding a haughty high horse, he joined Ch'en Ching-chi in setting out for the dock at Lin-ch'ing in the hope of acquiring some hard-to-find goods.

After three li they fared by Nonesuch district;
After five li they came to Makebelieve village;

eventually arriving at Lin-ch'ing.

The large dock area of this river port of Lin-ch'ing was a bustling and flourishing place, where traveling merchants came and went:

A site at which river boats congregated;
An area where transport wagons gathered.

There were:

Thirty-two lanes lined with sporting houses; and
Seventy-two taverns featuring singing girls.[13]

Ch'en Ching-chi was still a young man and allowed himself to be led by this Iron Fingernail, Yang the Elder, into:

Visiting brothels, and

Exploring taverns;
Sleeping by daylight, and
Dissipating at night;

while neglecting the purchases they had come to make.

While visiting a brothel one day, he encountered a painted face named Feng Chin-pao:

Whose demeanor was both romantic and alluring, and
Whose beauty and talent approached perfection.

When he asked how old she was, the procuress said, “She is my own daughter, and my only source of livelihood. This year, she is just seventeen-years-old.”

Ch’en Ching-chi no sooner set eyes on her than:

His heart and eyes were entranced,

and he proceeded to pay the procuress five taels of silver for the privilege of spending several nights in a row with her. When Yang the Elder saw that he was infatuated with the painted face, and reluctant to leave her, he persuaded him with flowery words from the sidelines to take her home with him. The procuress started by demanding a hundred and fifty taels of silver for her but allowed herself to be bargained down to a hundred taels, whereupon he paid her the silver and took her home with him. She was carried the whole way in a sedan chair, while Yang the Elder and Ch’en Ching-chi escorted their cartload of merchandise:

Flourishing whips and prancing on their steeds,[14]

with satisfaction. Truly:

> The sweetheart from the Swallows’ Belvedere,[15]
> Turns round her head in vain along the road.
> He is carrying off an immortal from Wu-ling,[16]
> To make her into a loving phoenix companion.

When his mother, née Chang, saw that Ch’en Ching-chi had not purchased much in the way of merchandise but had used his capital to buy a singing girl instead, she became so upset that:

Alas and alack;

She stopped breathing and died.

Ch'en Ching-chi had no alternative but to purchase a coffin, see that her corpse was dressed for burial, hold a scripture reciting ceremony, arrange for her to lie in state until after the first weekly commemoration was over, conduct a funeral procession to the ancestral graveyard outside the city, and bury her in the same grave with her husband. His maternal uncle Militia Commander Chang Kuan, out of consideration for his mother, chose to make allowances for him.

When Ch'en Ching-chi came home after performing the ceremony of revisiting the grave three days after her burial, he set up her spirit tablet in the center of what had been her three-room suite and turned the other two rooms over to Feng Chin-pao to live in, while relegating his wife, Hsi-men Ta-chieh, to a side chamber. He also purchased a maidservant named Ch'ung-hsi to wait on Feng Chin-pao, put Yang the Elder in charge of the shop on the street-front of the residence, and indulged himself and the singing girl with:

Unlimited quantities of meat and wine.

Every night, he slept with the singing girl and no longer paid any attention to Hsi-men Ta-chieh.

One day, he learned that Meng Yü-lou had married Li Kung-pi, the son of District Magistrate Li Ch'ang-ch'i, and taken a good deal of property with her; and that on the expiration of Magistrate Li's three-year term of office he had been promoted to the position of assistant prefect of Yen-chou prefecture in Chekiang and had taken his credentials and set out along the internal waterways to assume his new office.

This reminded Ch'en Ching-chi that on a former occasion he had picked up a hairpin of Meng Yü-lou's, that it had been taken from him by P'an Chin-lien while he was in his cups, that she had later returned it to him, and that he still had it in his possession. It occurred to him that, using this hairpin as a piece of evidence, he could take it with him to Yen-chou and claim that Meng Yü-lou had had an affair with him and given him the pin as a gift; and that the

property she had taken with her on the occasion of her marriage to Li Kung-pi included the trunkloads of gold and silver that had been entrusted to his family by their relative Yang Chien when it was threatened with confiscation.

"This Assistant Prefect Li," he thought to himself, "is merely a civil official. What sort of standing does he possess? When he learns of this serious accusation, no doubt he will order his son to turn his wife over to me with both hands. If I then bring her home with me, she and Feng Chin-pao will make a pleasing pair for me to enjoy myself with."

Truly:

If his plan prevails, it will be like seizing
the jade hare in the moon;
If his plot succeeds, it will be like snaring
the gold raven in the sun.[17]

If Ch'en Ching-chi had not embarked on this scheme, all might have been well; but when he chose to do so, it was a case of:

A sleepy slugabed encountering the General
of the Five Ways;
A cold and hungry demon running into
Chung K'uei.

There is a poem that testifies to this:

How can he ever start out for Yen-chou
in pursuit of a jade damsel?
The human heart is difficult to fathom[18]
like a stone sunk in the sea.
To vanish inside a nobleman's gates is to be
as unreachable as the ocean depths;
From this point on, the amorous gentleman
is destined to fall into a pit.

To resume our story, one day Ch'en Ching-chi went through his mother's trunks and took out a thousand taels of silver. He set aside a hundred taels to cover Feng Chin-pao's expenses during his absence and arranged for Ch'en Ting to move back in to look after

the house and take charge of the piece goods store out front. He then set off with the remaining nine hundred taels of silver in hand, at the Mid-autumn Festival on the fifteenth day of the eighth month, together with Yang the Elder and his servant Ch'en An, for Hu-chou, where they purchased half a boatload of piece goods and silk floss, and then went on to the river's mouth at Ch'ing-chiang P'u, where they moored their boat at the dock, and put up at an inn the proprietor of which was called Ch'en the Second.

That evening, after the lanterns had been lit, he had Ch'en the Second slaughter a chicken and provide wine for them, and he sat down to drink with Yang the Elder, saying, "Manager, I would like you to keep watch over the boatload of merchandise, and stay here at Ch'en the Second's inn for a few days, while Ch'en An and I take some gifts with us and go to Yen-chou prefecture in Chekiang to pay a call on my sister, who is married to the son of the assistant prefect there. I should be able to get back in five days at the most or three days at the least."

"Brother," said Yang the Elder, "go ahead and go if you like. I will be happy to remain here and wait for you at the inn. When you return, we can set off together."

Ch'en Ching-chi, though he:

> Never, ever, should have done it,

set out one day, together with Ch'en An, taking some silver and presents with him, and traveled to Yen-chou prefecture, where they went into the city and found lodging in a monastery. Upon making inquiry, he learned that the Assistant Prefect Li Ch'ang-ch'i had assumed office a month ago, and that the boat with his dependents had arrived only three days earlier.

Ch'en Ching-chi did not dare to be remiss but purchased four platters of delicacies, two bolts of satin fabric, and two jars of wine, which he entrusted to Ch'en An to carry. He then dressed himself to befit the occasion, endeavoring to look his best, and headed straight for the prefectural yamen.

When he arrived there, he bowed to the gatekeeper, saying, "Please announce me. You can say that I am Meng the Second, a

relative of the newlywed wife of His Honor Assistant Prefect Li's son, who has come to pay her a visit."

When the gatekeeper heard this, he did not dare to be remiss but promptly went inside to report his arrival. The young squire was in his study reading a book at the time.

When he heard that the visitor was a brother of his wife's, he ordered his attendants to bring the presents inside, adjusted his clothing, and said, "Invite him to come in."

He then conducted Ch'en Ching-chi into the reception hall of the prefectural yamen where they exchanged the customary amenities.

After they had assumed their positions as guest and host, he said, "How is it that, the other day, at our wedding ceremony, I did not see you, Brother-in-law?"

"I have been away for the past year," responded Ch'en Ching-chi, "and have only just returned from a purchasing expedition to Szechwan and the Hu-Kuang region, so I did not know that my elder sister had married into your family. I am guilty of losing touch with her, but today I have respectfully prepared some meager gifts and have come to call on my sister."

"I did not know anything about you in the past," explained the young squire. "I apologize for my neglect. Forgive me. Forgive me."

A little later, after they had consumed a serving of tea, the young squire ordered his attendants to take the list of gifts and the presents inside and tell their mistress that her brother Meng the Second was there.

Meng Yü-lou, who was sitting in her room at the time, heard the gatekeeper come in and announce that Meng the Second was there.

"He hasn't returned home for the last year or two," she said. "Who else could it be? It must be that my brother, Meng Jui, has finally come home and has taken the trouble to traverse:

A thousand mountains and a myriad streams,

in order to come and see me."

When she saw that a servant had brought in the presents, along with a gift card that was signed, "Your relative, Meng Jui," she

knew it must be her younger brother and said, “Invite him to come in.”

After ordering Lan-hsiang to straighten up the rear reception room, Meng Yü-lou dressed herself up and prepared to come out and welcome him. When the young squire ushered him into the reception room, Meng Yü-lou was standing on the other side of the hanging screen looking into the interior, but:

Strange as it may seem,

it turned out not to be her brother, but Ch’en Ching-chi.

“I wonder what he is doing here?” she asked herself. “I’d better go out and see what he has to say. As the saying goes:

Whether a kinsman or not,
He is from my home place;
Whether palatable or not,
It is water from my home.[19]

Even though he is no brother of mine, he is my son-in-law.”

So saying, she straightened her attire and came out to greet him.

“I did not know that you had married into this household,” said Ch’en Ching-chi, “so I have failed to call upon you.”

Unexpectedly, while he was still uttering these words, the gatekeeper came in and informed the young squire that there was a guest waiting to see him outside.

“Pray entertain my brother-in-law,” the young squire said to Meng Yü-lou, as he went out to meet his guest.

When Meng Yü-lou observed that Ch’en Ching-chi was about to kowtow to her, she hastily bowed in return, saying, “Son-in-law, you can skip the obeisance. What wind has blown you here?”

After they had exchanged the customary amenities, she offered him a seat and called for Lan-hsiang to bring out a serving of tea. When they had finished their tea, the two of them engaged in small talk together.

“How is Hsi-men Ta-chieh?” Meng Yü-lou asked.

Ch’en Ching-chi then proceeded to tell Meng Yü-lou all about how they had been forced to leave Hsi-men Ch’ing’s household, and how he had tried to recover the trunks of valuables that his family

had originally deposited there. Meng Yü-lou also told him about how they had visited the ancestral graveyard on the Ch'ing-ming Festival, and how they had encountered Ch'un-mei at the Temple of Eternal Felicity, where she had gone to burn paper money at Chin-lien's grave site.

She also went on to say, "When I was still in the Hsi-men household, I constantly admonished the First Lady, saying, 'If you love your daughter, you should also love her husband. He is your own son-in-law, after all; it is not as though you are supporting a stranger.' But she believed the slander that petty people purveyed to her and consequently drove you out of the household. As for your later request to recover the trunks your family had entrusted to them, I know nothing about that."

"I will not attempt to deceive you," Ch'en Ching-chi said. "It is true that I was carrying on an affair with Sister Six, as everyone knew. But when the First Lady heard about it from those slaves of hers and drove her out of the household, she ended up being murdered by Wu Sung. If she had been allowed to remain in the household, that Wu Sung, even if he had possessed:

Seven heads and eight galls,

would never have dared to break into the household and kill her. My enmity for the First Lady is as deep as the sea, and Sister Six, though dead in the Underworld, will also never forgive her."

"Enough of that," objected Meng Yü-lou. "It's something you can't do anything about. It has always been true that:

It is better to resolve an enmity
than to contract one."[20]

As they were talking, a maidservant set up a table, and put out wine, cups, and an assortment of delicacies until its entire surface was filled.

Meng Yü-lou then poured out a cup of wine and proffered it to Ch'en Ching-chi, saying, "Son-in-law, you have exposed yourself to:

The wind and dust of a long journey,[21]

and gratuitously expended a considerable sum on me. Please accept this meager cup of watery wine."

Ch’en Ching-chi took the cup in his hand, bowed to her, and poured out another cup of wine to proffer to her in return. After she expressed her gratitude, they sat down together.

Upon noticing that the woman insisted on addressing him as Son-in-law:

From his mouth no word was uttered, but
In his heart he thought to himself,

“How is it that this whore refuses to recognize her vulnerability, but persists in addressing me as Son-in-law? I’d better sound her out gradually.”

At the juncture, when:

Three rounds of wine had been consumed, and
Five courses of food had been provided,

the two of them continued:

Talking back and forth,

until the conversation started to warm up. By this time Ch’en Ching-chi’s face was flushed with wine. As the saying goes:

The passions born of wine are
  as deep as the sea;
Giving rise to lustful daring
  as big as the sky.[22]

Seeing that no one else was present, Ch’en Ching-chi dropped several lines of suggestive language, saying, “Sister, your younger brother yearns for you:

Like a thirsty person longing for drink;
Like a parched person longing for coolness.

I remember, when I was residing in my father-in-law’s household, how the two of us used to enjoy board games together, and play at dominoes, sitting across from each other, and feeling connected as intimately as the carapace to the turtle. Who could have guessed that today:

We would be apart from each other;[23]
You to the east and I to the west?”

Meng Yü-lou laughed at this, saying, “Son-in-law, that’s a fine way to talk! It has always been true that:

The clear is ever clear,
The turbid ever turbid;
As in time will be seen.”

Ch’en Ching-chi responded with an ingratiating smile, groped out of his sleeve a package containing lozenges of fragrant tea in the shape of embracing couples, and gave it to the woman, saying, “Sister, if you have any feeling for me, take pity on your younger brother, and agree to consume this fragrant tea.”

So saying, he proceeded to kneel down in front of her. As for the woman:

A spot of red appeared beside each ear,
and the blood flew to her cheeks.

Taking the package of fragrant tea in her hand, she threw it onto the floor, saying:

“You wouldn’t know a favor if you saw one.
I proffered wine to you with the best of intentions, and you turn around and play games with me this way.”

So saying, she started to leave the table and head back to her room.

When Ch’en Ching-chi realized that she was not rising to his bait, he picked up the package of fragrant tea and called after her, saying, “I came to see you with the best of intentions, but you have apparently changed your mind about me. I dare say you think now that you have married a fine young man who is the son of an assistant prefect, you need not pay any attention to me; as though you never engaged in hanky-panky with me when you were the third concubine in Hsi-men Ch’ing’s household.”

He then reached into his sleeve, pulled out the gold-plated silver hairpin that he had formerly picked up, and held it in his hand, saying, “Who does this object belong to? If you never had sexual relations with me, how did this pin of yours ever fall into my hands? Your name is actually engraved on it. You and the First Lady have been in cahoots to divide up the eight trunkloads of gold and silver,

and other valuables, including jade girdles, jewels, and the like, that belonged to Yang Chien at court, and were deposited with you to avoid confiscation at the time of his impeachment, and have brought your share of them with you upon marrying your new husband. Never you fear, when we appear in court I'll have something to say to you."

When Meng Yü-lou heard his accusation and realized that the hairpin he held really was the gold-plated hairpin in the shape of a lotus petal that she had worn on her head, but had lost in the garden on a former occasion, she wondered to herself, "How could it ever have fallen into the hands of this short-life?"

Fearing that if she made a fuss about it the servants might overhear them, she promptly put on an ingratiating smile, came back inside, and took Ch'en Ching-chi by the hand, saying, "My good son-in-law, I was only kidding. There's no reason to get so upset."

Seeing that:

There was nobody about,

she murmured softly:

"If you've got a mind to it,
I've got the will."

The two of them then:

Without permitting any further explanation,

fell to embracing each other and kissing.

Ch'en Ching-chi:

Like a snake devouring a swallow,

stuck his tongue into her mouth and told her to suck it, saying, "Call me your darling son-in-law. Only then will I believe that you really care for me."

"Keep it quiet," the woman said. "I fear that someone may overhear us."

Ch'en Ching-chi then whispered to her, saying, "I have bought half a boatload of merchandise which is waiting for me at the dock in Ch'ing-chiang P'u. If you deign to give yourself to me, thus and so, this evening, you can disguise yourself as a gatekeeper,

surreptitiously make your way outside, and come home with me on the boat, so we can become man and wife. There is nothing unfeasible about such a scheme. Your father-in-law is only a civil official, after all, and will seek to avoid trouble. He is scarcely likely to take the risk of trying to pursue or arrest you."

"In that case," the woman said, "so be it. Let us agree that tonight you will wait outside the rear wall of the yamen. I will let a bundle of gold and silver and other valuables down to you by a rope over the wall and then disguise myself as a gatekeeper, make my way outside, and go to embark on the boat with you."

Gentle reader take note: Truly:

If a beauty is well disposed,[24]
Not even a barrier a myriad feet in height
  will serve to deter her;
If a woman is ill disposed,[25]
Though seated next to one, she is separated
  by a thousand mountains.

If Meng Yü-lou had married a fool who was not the equal of Ch'en Ching-chi, this scheme of his might well have succeeded; but she had married the young squire Li Kung-pi, who had the prospect of a promising career before him and was also:

A man of romantic and engaging qualities,[26]

still in the springtime of his youth, whose:

Loving devotion could hardly be surpassed.[27]

Under these circumstances, how could he ever have thought he could seduce her? Aside from the fact that the two of them had not had any relationship in the past, the young gentleman was simply bound to fail in his endeavor. Having told the truth, and revealed his plans to her, he opened himself up to being deceived by the woman.

Truly:

Flowering branches, beneath their leaves,
  conceal their thorns;
How can one ever be sure the human heart

contains no poison?

At this juncture, after the two of them had consulted together for a while, and Ch'en Ching-chi had downed several cups of wine, he said good-bye and prepared to leave. Li Kung-pi, forthwith, escorted him to the gate of the yamen and saw him off, with Ch'en An following in his wake.

Li Kung-pi then asked Meng Yü-lou, "Do you know where your brother is staying? I will go tomorrow to pay him a return call and give him some gifts for the road."

"Since when is he any brother of mine?" responded Meng Yü-lou. "He is Hsi-men Ch'ing's son-in-law and has come with the intention, thus and so, of inveigling me into absconding with him. I have already arranged for him to wait outside the rear wall of the yamen at the third watch tonight, in order to:

Counteract his plot with one of my own,[28]

so we can have him arrested as a thief, and thereby eliminate any further trouble from him. What do you think?"

"How can that rascal act so outrageously?" the young squire responded. "It has always been true that:

He who lacks ruthlessness is not a hero.
It is not I who have sought him out,
He is seeking to find his own death."[29]

So saying, he strode outside, called together a few trusted attendants, and instructed them, thus and so, on the preparations he wished them to make.

Meanwhile, Ch'en Ching-chi, who was quite unaware of the counterplot he was up against, during:

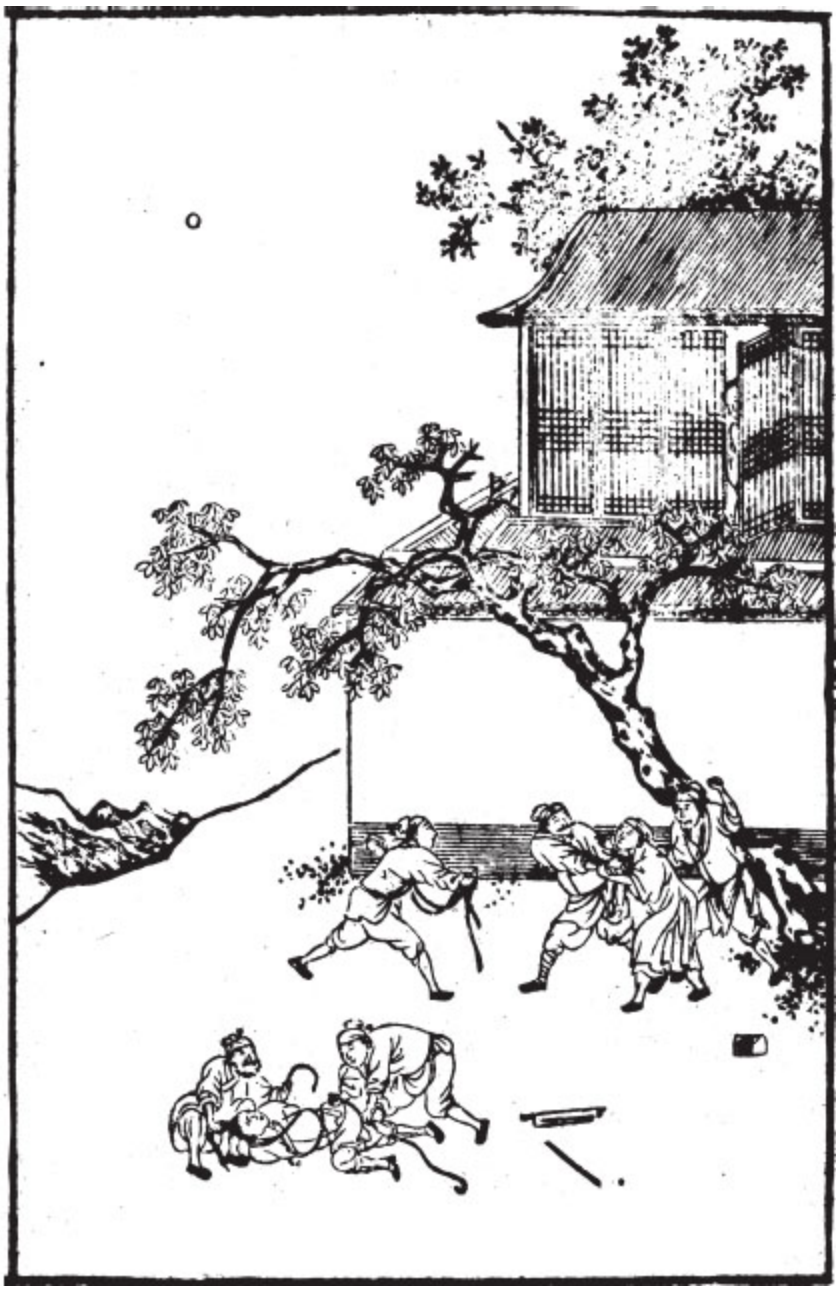
The third watch in the middle of the night,

actually proceeded to take his servant Ch'en An with him, stand outside the rear wall of the prefectural yamen, and signal his presence with a cough. Meng Yü-lou coughed in response and then threw a length of rope with a large bundle of silver attached to the end of it over the wall to him. This silver consisted of two hundred taels that had been taken from the prefectural depository for money confiscated from criminals and levied in fines.

Ch’en Ching-chi was about to tell Ch’en An to pick it up and get out of the way when:

The sound of a watchman’s clapper was heard,[30]

and four or five men suddenly appeared out of the dark shadows, calling out, “Thief! Thief!”



Ch’en Ching-chi Is Entrapped in Yen-chou Prefecture

In no time at all, they bound Ch'en Ching-chi and Ch'en An and reported the event to Assistant Prefect Li Ch'ang-ch'i, who ordered that they be incarcerated in the jail and brought before the bench the following morning.

It so happens that the presiding prefect of Yen-chou was a man named Hsü Feng, who was a native of Lin-t'ao prefecture in Shensi province, had passed the *chin-shih* examination in the year 1070 and was a man of absolute integrity and uprightness.

The next morning, he took his place on the bench, with two rows of lesser officials standing to either side, while Assistant Prefect Li Ch'ang-ch'i took the formal roll call, and the keeper of the repository reported on the theft, bringing Ch'en Ching-chi with him, and announcing, "Last night, during the third watch, the two initially unknown but now identified culprits Ch'en Ching-chi and Ch'en An broke open the lock to the repository, stole two hundred taels worth of the money confiscated from criminals, climbed over the wall, and attempted to escape but were apprehended and are now ready to be brought before Your Honor."

Prefect Hsü Feng ordered that they be brought forward, and Ch'en Ching-chi and Ch'en An were, accordingly, hustled into the courtroom and made to kneel before the bench.

When the prefect saw that Ch'en Ching-chi was young and had a naturally clear-cut appearance, he questioned him, saying, "Where does this rascal come from, and why should he have come to this prefectural yamen of mine during the night, and stolen this amount of money confiscated from criminals from the government repository? What does he have to say for himself?"

Ch'en Ching-chi merely responded by kowtowing and protesting that he was being treated unjustly.

"Since you are guilty of larceny," said Prefect Hsü, "how can you claim to be treated unjustly?"

Assistant Prefect Li Ch'ang-ch'i bowed respectfully at his side and said, "Venerable sir, there is no reason for any further interrogation. The material evidence is before our eyes. Why do you not subject them to punishment?"

Prefect Hsü then ordered his subordinates to take them down and give them a flogging of twenty strokes with the bamboo.

Assistant Prefect Li remarked:

> “Man is a miserable creature;
>
> Unless you beat him he’ll never confess.

Otherwise these thieves will try to wriggle out of it.”

Thereupon, the lictors standing to either side took hold of Ch’en Ching-chi and Ch’en An, turned them over, and began to beat them with the heavy bamboo.

Ch’en Ching-chi’s only response was to curse, saying, “Who could have anticipated that that whore, Meng the Third, would try to ensnare me this way? It is unjust! It is bitter!”

Prefect Hsü Feng was an official with considerable experience in his prefectural office, and on hearing these cries, he thought to himself, “There must be something behind this.”

After only ten strokes of the bamboo had been administered, he called out to the lictors, “That’s enough for now. Take them back to the lockup, and we can continue the interrogation tomorrow.”

Assistant Prefect Li Ch’ang-ch’i responded to this by saying, “Venerable sir, you ought not to let them off so easily. As the saying goes:

> The human heart may be as hard as steel;
>
> But legal prosecution is like a furnace.[31]

It may not matter if you let them off overnight, but it will give them an opportunity to concoct some alternative explanation.”

“That will not be a problem,” said Prefect Hsü. “I know what I’m doing.”

Thereupon, the prison guards proceeded to take Ch’en Ching-chi and Ch’en An back to the lockup.

Prefect Hsü Feng had some suspicions about the situation in his mind, so he summoned a trusted subordinate and instructed him, thus and so, to go to the lockup, endeavor to ascertain what lay behind the crime that had been committed, and then report back to him.

This man, thereupon, disguised himself as a prisoner, slept in the same cell with Ch'en Ching-chi that night, and asked him what had happened, saying, "Brother, you are still in the springtime of your youth and don't look like a criminal, but this day you have fallen into the clutches of the law and seem to be the victim of a miscarriage of justice."

Ch'en Ching-chi responded by saying:

"It's a long story.
I was originally the son-in-law of Hsi-men Ch'ing from Ch'ing-ho district. This woman, née Meng, who is the newly married bride of Assistant Prefect Li's son, was formerly a concubine of my father-in-law's, with whom I have had a sexual liaison. Now, on the occasion of her marriage, she brought with her ten trunkloads of gold and silver, and other valuables, as part of her trousseau, that originally belonged to a relative of my family's, His Honor Yang Chien, who had entrusted them to my father-in-law's family for safekeeping. I came here with the intention of recovering them but have been double-crossed by her, thus and so, and ended up being arrested as a thief:

Severely beaten into making a confession,[32]
and rendered no longer able to see the light of day. It's really intolerable."

Having heard this, his questioner made his way back to the rear hall of the yamen and reported it to Prefect Hsü, who said, "Just as I suspected, there was a reason why this man claimed to have suffered an injustice at the hands of this woman, née Meng."

The next day, when he took his place on the bench, with two rows of lesser officials standing to either side, Prefect Hsü Feng had Ch'en Ching-chi and Ch'en An haled before him, directed that a record be made of their testimony, declared their innocence, and ordered them to be set free.

Assistant Prefect Li Ch'ang-ch'i, who was sitting beside him, did not know what was going on and objected repeatedly, saying, "Venerable sir, the guilt of these rascals is apparent. How can you let them go free?"

But Prefect Hsü, in front of his assembled subordinates, gave Assistant Prefect Li a severe dressing down, saying, “I occupy the senior office in this prefecture and derive my authority from the Emperor. It would not be right for me, on your family’s behalf, to:

Abuse the law to avenge a private dispute,[33]

and falsely accuse an innocent party of larceny. Your son has married the concubine, née Meng, of his deceased father-in-law, Hsi-men Ch’ing, who brought with her as part of her trousseau, trunkloads of gold and silver, and other valuables, that are subject to confiscation by the authorities. As Hsi-men Ch’ing’s son-in-law, the accused has come here in the hope of recovering the said property. How can you bring yourself to frame him, have him arrested for a crime he did not commit, and then expect me to collaborate in this injustice on your family’s behalf? As an official, one should:

Raise sons and raise daughters,
Hoping that they will become decent adults.

To allow them to act in this way, is a violation of justice.”

In front of the court, he berated Assistant Prefect Li till his face turned red with embarrassment, and:

He hung his head in mortification,[34]

not daring to utter another word. Ch’en Ching-chi and Ch’en An were then allowed to go free.

Not long afterwards, Prefect Hsü retired from the bench, and Assistant Prefect Li returned to his own quarters with his mind in a state of extreme turmoil.

When his wife noticed this, she said, “Sir, normally when you return from the courtroom, you act as though:

Nothing in Heaven or Earth could
  make you happier;

but today, you seem so unhappy. What’s going on?”

“You’re only a woman!” shouted Assistant Prefect Li. “What do you know about anything? You have given birth to a worthless son, and today, on his account, Prefect Hsü has subjected me to a severe

dressing down in the open courtroom, in front of all the assembled subordinates. It's utterly enraging."

His wife was thrown into consternation by this response and asked, "What's it all about?"

Assistant Prefect Li merely called his son into his presence and shouted to his attendants, "Fetch a heavy bamboo cane. It's utterly enraging!"

He then addressed his son, saying, "You are responsible for bringing this woman into our household as your wife. And now, the son-in-law of her deceased husband has shown up, insisting, over and over again, that she brought with her as part of her trousseau trunkloads of gold and silver that belonged to the convicted court official Yang Chien and were entrusted to his father-in-law's family for safekeeping because they were subject to confiscation. He has come here in order to demand that you return them to him. He says that you surreptitiously removed government silver from the repository and used it to frame him as a thief. I didn't know a thing about this but have suffered a tongue lashing from Prefect Hsü in front of the entire contingent of other functionaries. This is something you have visited upon me when I have not even begun to exercise my authority for a single day. What use do I have for a worthless son like you?"

So saying, he ordered his attendants to begin beating him, and the strokes of the heavy bamboo fell on him like rain. Alas, the young squire was beaten until:

The skin was broken, the flesh was split, and
Fresh blood spurted out.

When the prefect's wife saw that he was being beaten until he was scarcely recognizable, she wept on the sidelines and urged her husband to desist. Meng Yü-lou, also, eavesdropped on the scene from inside the postern gate to the residential quarters in the rear and wiped away her tears.

After he had been given thirty strokes with the heavy bamboo, Assistant Prefect Li ordered his attendants, saying, "Take the young squire into custody, and expel that woman of his from the premises

at once. She can remarry anyone she chooses, and thereby avoid any further scandal, and allow me to reassert my integrity."

The young squire, Li Kung-pi, could not bear the thought of being separated from her, and fell to weeping and pleading before his parents, saying, "I would rather allow myself to be beaten to death by my father than relinquish my wife."

Assistant Prefect Li ordered that the young squire should be shackled with iron chains, confined in the rear quarters of the yamen, and not allowed out, with the intention of letting him die there.

His wife wept at this, saying, "Sir, in the course of your career as an official you have reached the age of more than fifty years, and this is the only offspring that you possess. If you confine him until he dies on account of this woman, in the future, when you grow old and retire from office, on whom will you rely?"

"But if I don't do so," said Assistant Prefect Li, "he will only continue to make trouble for me with my colleagues."

"If you don't wish to allow him to remain here," responded his wife, "why not send the two of them back to our ancestral home in Chen-ting prefecture?"

The assistant prefect allowed himself to be persuaded by his wife and consented to let the young squire go. He was given a limit of three days in which to arrange for transportation and set out with his wife for his native place in Tsao-ch'iang district, where he was to continue his studies.

To resume our story, when Ch'en Ching-chi and Ch'en An were released from the yamen in Yen-chou prefecture, they returned to the monastery where they had been staying, picked up their luggage, and went straight back to the inn of Ch'en the Second in Ch'ing-chiang p'u.

When they asked for Yang the Elder, they were told, "Three days ago he went to the prefectural yamen to look for you and was told that you had been incarcerated in the lockup, so he came back, took charge of his boatload of cargo, and headed for home."

Ch'en Ching-chi could hardly believe this, so he went down to the waterfront to see for himself but came up empty-handed, being

unable to find the boat.

"That god-damned creature!" he exclaimed. "How could he fail to wait for me, but simply take off on his own?"

On top of everything else, having just been released from the lockup, he had nothing in the way of traveling expenses at his disposal. He and Ch'en An had no recourse but to take passage on another boat, pawn their garments to cover the cost, and scrounge for food on their way home:

As flustered as a dog who has
  lost his way home;
As flurried as a fish who has
  escaped the net.

Along the route, they sought for news of Yang the Elder but found no trace of him. At the time, it was already late autumn:

The trees were shedding leaves,
The metallic wind was turbulent,

and the atmosphere was desolate. There is a poem of eight lines that describes the hardships suffered by travelers in the autumn:

> Stem by stem the caltrop and the lotus wither;
> Leaf by leaf the phoenix tree's foliage falls.
> The crickets chirp in the decaying grasslands;
> The wild geese come down upon the level sands.[35]
> Drizzling rain showers drench the green woods;
> The frost is heavy as the weather gets colder.
> Those who do not have to journey on the roads;
> Are quite unable to savor the taste of autumn.[36]

On the day that Ch'en Ching-chi finally arrived home, the servant Ch'en Ting was standing in the doorway. When he saw Ch'en Ching-chi arrive and noticed that:

His clothing looked disheveled,[37] and
His face was dark with sunburn,

it gave him quite a start. After ushering him inside, he inquired about the whereabouts of his boatload of merchandise.

Ch’en Ching-chi was so angry that it took him what seemed like half a day to respond, telling him about the trial he had endured in Yen-chou prefecture, and saying, “I am lucky that the presiding officer, Prefect Hsü Feng, set me free. Otherwise:

My life would have been in jeopardy.[38]

And now, that god-damned creature Yang the Elder has made off with my merchandise, and who knows where he has taken it?”

The first thing Ch’en Ching-chi did was to send Ch’en Ting to Yang the Elder’s home to see if he could find out anything, but they merely reported that he had not returned home yet. Ch’en Ching-chi then went in person to inquire about the situation but did not gain any information and came home and entered the house in a highly agitated state.

It so happens that Feng Chin-pao and Hsi-men Ta-chieh had proven to be incompatible:

One turning south and the other facing north.

Ever since Ch’en Ching-chi had embarked on his expedition, they had quarrelled with one another, right up until the day of his return.

Hsi-men Ta-chieh claimed that Feng Chin-pao had been secretly filching money to give to the procuress of the brothel from which she had been purchased, saying, “The servant from her place comes here all the time:

Surreptitiously acquiring things on the sly,

and purchasing wine and meat for her, which she consumes in her own room, while the rest of us do without. She sleeps until noon all the time and refuses to buy anything for the household, simply leaving the rest of us to put up with it.”

Feng Chin-pao, for her part, said, “Hsi-men Ta-chieh is so habitually lazy she will:

Neither pick up a bent piece of hay,
Nor glean a standing stalk of grain.[39]

She pilfers rice to exchange for baked wheat cakes to eat, and marinated pork which she sneaks into her room to share with her maidservant Yüan-hsiao.”

Ch’en Ching-chi believed this last accusation and accosted Hsi-men Ta-chieh, saying, “So, you lousy worthless whore! I guess you must be suffering from such:

Acute consumption or avid craving,

that you can’t help pilfering rice to exchange for baked wheat cakes, and marinated pork to share with your maidservant.”

So saying, he gave Yüan-hsiao a beating and kicked Hsi-men Ta-chieh a few times.

Hsi-men Ta-chieh was so upset by this that she chased after Feng Chin-pao and confronted her, head to head, saying, “What an adulterous whore you are! I suppose that the money you have been filching on behalf of that procuress of yours doesn’t matter; but you actually have the gall to allege to my husband that I have been pilfering rice and meat for myself. This is a case of:

The curfew violator arresting the watchman.

And you have even incited my husband to kick me. I’ll put my life up against yours any day, you whore. After all, what is it worth anyway?”

“What a fine whore you are!” exclaimed Ch’en Ching-chi. “You offer to put your life up against hers, do you? You’re not even worth as much as one of the toes on her feet.”

This was one of those occasions on which:

Something was destined to happen,

and it turned out to be a catastrophe.

Thereupon, Ch’en Ching-chi, grabbed Hsi-men Ta-chieh by the hair with one hand and proceeded to pound her with his fist, kick her with his feet, and beat her with a stick. He beat her until blood oozed from her nostrils, and it seemed like half a day before she regained consciousness. Ch’en Ching-chi then retired to the quarters of his singing girl and went to sleep with her, leaving Hsi-men Ta-chieh in her own lesser quarters, where she gave way to:

Sobbing and wailing,

as she cried bitterly, while Yüan-hsiao retired to the adjacent room to sleep. Alas, in the middle of the night, Hsi-men Ta-chieh suspended a length of rope from the rafters, and:

Hanged herself until dead.

At the time of her death she was twenty-three years of age.

The next morning, when Yüan-hsiao got up, she tried to push open the door to her bedroom but could not do so. Ch'en Ching-chi and Feng Chin-pao, who were still in bed at the time, sent their maidservant Ch'ung-hsi to fetch a wooden basin from Hsi-men Ta-chieh's room, so they could wash their feet; but she, also, was not able to push the door open.

At this, Ch'en Ching-chi started to curse, saying, "That lousy whore! How can she still be asleep at this hour and refuse to get up? I'll go kick her door open and pull the hair off her head."

Ch'ung-hsi managed to look in the window and said, "She has already gotten up and is amusing herself in the room by swinging."

She then went on to say, "It looks as though she has suspended herself like a puppet on a string."[40]

Yüan-hsiao also looked inside for what seemed like half a day before exclaiming, "Master, it's tragic. The mistress is hanging from the rafters over the bed and appears to be dead."

Only then was the young gentleman alarmed enough to get out of bed, along with his singing girl, kick open the door to her room, cut the rope by which she was suspended, lay her down, and attempt to revive her for what seemed like half a day. But there was not a breath left in her. There was no way they could tell when it had happened, but:

Alack and alas,

she had died. Truly:

Who knows to what place her true nature
  may have flown;
Unless it is in the flying clouds and the
  autumn waters?[41]

When Ch'en Ting learned that Hsi-men Ta-chieh was dead, he was afraid of being implicated and went to Hsi-men Ch'ing's residence to inform Yüeh-niang of what had happened.

When Yüeh-niang learned that Hsi-men Ta-chieh had committed suicide by hanging herself, and that Ch'en Ching-chi had brought a

singing girl into his household, her feelings toward him were truly an instance of the adage:

When the ice is three feet thick,
It is not due to one day of cold.

Taking with her seven or eight of her page boys, maidservants, and servants' wives, she made her way straight to his place. When she set eyes on Hsi-men Ta-chieh's corpse, stretched out straight and stiff, she began to scream with rage, grabbed hold of Ch'en Ching-chi, and had her servants beat him until his entire body looked as though it had been gored with an awl in innumerable places. The singing girl Feng Chin-pao tried to hide under the bed, but she too was dragged out and beaten to a stinking pulp. Yüeh-niang had them smash the doors, windows, and walls of the house until they were in a shambles:

All at sevens and eights;[42]

and also ordered them to ransack her room, and carry away the beds and curtains and other remains of her trousseau. When she arrived home, she invited her brothers, Wu K'ai and Wu the Second, to come and consult with her about the situation.

Wu K'ai said, "Sister, if you don't seize this occasion, when a member of your family has perished, to take the case to court, in the future, when he has trouble making a living, he will come back and demand those trunks from you once again.

If one does not take thought for the future,
One is sure to meet with present misfortune.[43]

The best thing to do would be to take him to court and have the case settled once and for all, in order to:

Stave off any future catastrophe."

"Brother, what you say is right," responded Yüeh-niang, and they proceeded,

forthwith, to set about drafting an accusation.

The next day, Yüeh-niang went in person to the courtroom in the district yamen and submitted her accusation.

It so happens that the newly appointed district magistrate was named Huo Ta-li. He was a native of Huang-kang district in the Hu-

kuang region, a holder of the provincial graduate degree, and a person of upright character. When he learned that the case was a serious one, involving a human fatality, he promptly took his place on the bench and accepted the accusation, which read as follows:

Wu Yüeh-niang Creates a Stir in the District Yamen

The plaintiff, née Wu, is a thirty-three-year-old woman who is the widow of the deceased Battalion Commander Hsi-men Ch'ing.

The target of her accusation is her unworthy son-in-law, who has taken advantage of her widowhood by crediting the accusations of a singing girl, and mistreating her daughter so egregiously that she has committed suicide by hanging herself. She importunes you to show her due consideration by undertaking a thorough investigation of this case, and thereby saving her from an early death.

The son-in-law in question, whose name is Ch'en Ching-chi, originally sought refuge by residing for some years in my husband's household because his family was implicated in a legal case. He is given to drinking to excess and becoming violent, is not the sort to abide by his lot, and is wont to take his cut of both outgo and income. For this reason, fearing legal entanglements, I expelled him from the household. I failed to anticipate that this Ch'en Ching-chi would harbor such hatred for me that he would constantly mistreat my daughter, Hsi-men Ta-chieh, in his own home, and force her to put up with it for some time. Unpredictably, he also brought a singing girl from Lin-ch'ing named Feng Chin-pao into his home and gave her the master suite in which to reside. Believing whatever she said to provoke him, he resorted to humiliating his wife in every way, beating her, pulling her hair, and kicking her until her entire body was covered with bruises, and she could not bear it any longer, feeling as though she was about to die. This year, on the twenty-third day of the ninth month, during the third watch of the night, he drove his wife to commit suicide by hanging herself. If I had not brought an accusation against him, I fear that this Ch'en Ching-chi, with his fierce and uncontrollable nature, would take advantage of my widowhood, since he has actually threatened to attack me with knife in hand. These circumstances are intolerable.[44] I therefore implore that you have him arrested and brought before you in order to examine thoroughly the facts behind my daughter's death. If this case is pursued according to the law, potential felons will be deterred, law-abiding citizens will be able to live in peace, and the dead will be relieved of their sense of injustice. This is the reason why I have brought this accusation before you, as the presiding magistrate of this district, Lord "Azure Heaven," in the hope that you will act upon it.

The district magistrate, Huo Ta-li, in his position on the bench, read the accusation, and observed that Wu Yüeh-niang was attired in mourning garments, was the widow of an official of the fifth rank, and that:

Her countenance was upright and correct, and
Her bearing both nonchalant and elegant.

He then bowed toward her, rose from his seat, and addressed her, saying, "Lady Wu, please stand up. I see that you are the widow of a duly appointed official, and I understand the charges that are enumerated in your accusation. Please return home. There is no need for you to remain here any longer. In the future, it will suffice

to have a servant from your household attend the court proceedings. I will issue a warrant for his arrest here and now."

Wu Yüeh-niang promptly bowed to the district magistrate, went outside, and rode home in her sedan chair, delegating Lai-chao to monitor the court proceedings for her.

The magistrate then signed the deposition and deputed two yamen runners with a bench warrant to take Ch'en Ching-chi and the singing girl Feng Chin-pao into custody, along with the neighbors to either side of his residence, and the head of the relevant mutual security unit, who were required to attend the court in person for the scheduled hearing.

Ch'en Ching-chi was at home at the time, engaged in making the funeral arrangements. When he heard that Wu Yüeh-niang had lodged an accusation against him, and that the district yamen had sent runners with a warrant for his arrest, he was so perturbed that:

His ethereal souls flew beyond the sky, and
His material souls fled to the nine heavens.

Feng Chin-pao, for her part, had been so badly beaten that:

Her entire body was racked with pain,[45]

and she was trying to recuperate by lying in bed. When she heard that runners had come to arrest her:

Her fear was so great,
She lost her bearings.

Ch'en Ching-chi impulsively offered money to the runners in order to treat them to wine and food, but they proceeded to truss him up, together with the singing girl, with a single length of rope, and drag them off to the district yamen, along with their next-door neighbors Fan Kang, who lived to the left, and Sun Chi, who lived to the right, and the head of the mutual security unit, Wang K'uan.

When the district magistrate Huo Ta-li saw that the wanted persons had been duly arrested, he promptly took his place on the bench, while Lai-chao knelt up front, and Ch'en Ching-chi, Feng Chin-pao, and the rest knelt at the foot of the steps.

After rereading the accusation, the district magistrate called Ch'en Ching-chi before him and said, "So you are Ch'en Ching-chi."

He then went on to ask, “Which of you is Feng Chin-pao?”

Feng Chin-pao replied, “I am Feng Chin-pao.”

The district magistrate then proceeded to interrogate Ch’en Ching-chi, saying, “What a despicable rascal you are. How could you have believed the allegations of that singing girl, and beaten Hsi-men Ta-chieh so severely that she hung herself? What have you got to say in your defense?”

Ch’en Ching-chi kowtowed to him and said, “I beseech Your Honor, Lord ‘Azure Heaven,’ to investigate the facts in this case. How could I have dared to beat her so severely as to cause her death? It is all because a manager of mine has absconded with the capital I entrusted to him, so that I arrived home in a bad temper and asked her to prepare a meal for me, which she refused to do, that I kicked her a couple of times. Then, in the middle of the night, she:

Hanged herself until dead.”

“Since you have taken this singing girl into your household,” exclaimed the magistrate, “why should you have imposed upon your wife to prepare a meal for you? It doesn’t make any sense. The accusation lodged by the Lady Wu states that it was only because you had beaten her daughter nearly to death that she hung herself. Yet you still refuse to acknowledge it.”

“The Lady Wu and I are enemies,” protested Ch’en Ching-chi. “That is why she is falsely accusing me. I hope that Your Honor will investigate the facts of the case.”

The magistrate was enraged at this and said, “The fact is that her daughter is dead. Who else do you propose to blame for it?”

He then ordered his attendants to take Ch’en Ching-chi down and give him twenty strokes with the heavy bamboo; and he had Feng Chin-pao haled before him, put into the squeezers, and given one hundred strokes on them. When these procedures had been carried out, the runners were ordered to take the culprits off and lock them up.

The next day, he deputed the docket officer Tsang Pu-hsi to take a clerk, along with the head of the mutual security unit, and the

next-door neighbors, and proceed to Ch'en Ching-chi's home, where the corpse was brought out and subjected to a formal inquest. It was found that since Hsi-men Ta-chieh's entire body was covered with bruises, and there were rope marks around her throat, it must have been true that Ch'en Ching-chi had kicked and beaten her so severely that she could not bear it any longer and had:

Hanged herself until dead.

Depositions were taken, bond was posted for the witnesses, and the inquest report was duly filled out and submitted upon their return to the district yamen.

The magistrate was incensed at this and ordered that both Ch'en Ching-chi and Feng Chin-pao should be stripped and subjected to another ten strokes of the bamboo. He then issued a provisional finding that Ch'en Ching-chi, who was judged guilty of the crime of beating his wife to death, should be sentenced to strangulation; and that Feng Chin-pao should be sentenced to a hundred strokes of the bamboo and sent back to serve in the brothel from which she had come.

Ch'en Ching-chi was thrown into a panic by this and wrote a note in his prison cell directing Ch'en Ting to scrape together the sum of a hundred taels of silver from the capital of his piece goods store and Hsi-men Ta-chieh's head ornaments, and deliver it secretly to the district magistrate.

That night, the district magistrate altered the deposition so that the provisional judgement read that the defendant had coerced his wife to death, which was only a miscellaneous capital crime, redeemable by five years of penal servitude, or commutation in return for a payment to be used for the transport of charcoal.

When Wu Yüeh-niang learned of this, she knelt in front of the yamen gate and pled for reconsideration of the finding.

The district magistrate responded by calling her before him and saying, "My lady, your daughter was found to have rope marks around her throat, so how can you claim that her husband is guilty of beating her to death? To do so is surely to make a travesty of justice. If you are afraid that he will continue to molest you in the

future, I will issue a written injunction prohibiting him from ever visiting your premises again."

He then had Ch'en Ching-chi brought before him and enjoined him, saying, "I have chosen to spare your life today, but it is essential that you should:

Correct your faults and renew yourself.

You must never again make trouble for the household of the Lady Wu. If you are ever brought before me for doing so in the future, I will certainly not spare you. You must immediately purchase a coffin for your wife, see that her corpse is dressed for burial, arrange for a funeral procession, and take care of her burial. When you report back to me, I will then forward the necessary documents to the higher authorities."

Ch'en Ching-chi, having been spared execution, turned over the sum of money required to commute his sentence and returned home, where he had Hsi-men Ta-chieh's corpse encoffined, arranged for her to lie in state until the first weekly commemoration was over, held a scripture recitation in her honor, and had her taken outside the city to be buried. Altogether, he had endured incarceration for half a month, had been compelled to expend a considerable sum of silver, and had been deprived of the singing girl Feng Chin-pao. His belongings had been completely cleaned out, he had been forced to sell his home, he had barely escaped with his life, and he no longer dared to bring charges against his mother-in-law. Truly:

Disaster and good fortune have no gateways,
people bring them on themselves;[46]
One must be aware that when joy reaches its
zenith, it gives birth to sorrow.[47]

There is a poem that testifies to this:

Storms may be stirred up in untroubled waters
within domestic confines;
The value of rectitude and worth of kindness[48]
should never be forgotten.
When the Blue Bridge was inundated by water[49]

a meeting was expected;
But the three lovers have become separated
like Orion and Antares.[50]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 93

WANG HSÜAN RELIES ON RIGHTEOUSNESS TO HELP THE POOR; ABBOT JEN IN THE DESIRE FOR PROFIT INVITES DISASTER

Who can say that in our mundane existence
destiny is fickle?
Good luck and bad, misfortune and fortune,
travel hand in hand.[1]
It is only due to the lure of romance that
we do ourselves in;
It is not the case that the human heart is
straight as a needle.
One may assume one's official conduct to be
devoid of injustice;
But how can one know what the Way of Heaven
may reveal about it?[2]
If one learns early that success and failure
are dictated by fate,
One may be able to walk freely even during
the dark of night.

THE STORY GOES that Ch'en Ching-chi, from the time that Hsi-men Ta-chieh committed suicide, Wu Yüeh-niang took him to court, and the singing girl Feng Chin-pao was sent back to the brothel, felt that he had barely escaped with his life. He had been forced to put his house up for sale and had exhausted his capital, had disposed of his wife's head ornaments, and did not even have any furniture left. He also claimed, once again, that Ch'en Ting had been embezzling the money entrusted to him and dismissed him. He did not have enough money to cover his daily expenses, but merely:

Sat at home frittering away his resources.[3]

He also felt driven to visit Yang the Elder's home to inquire about the whereabouts of his half boatload of goods.

One day, upon arriving at the door of Yang the Elder's home, he called out, "Is Yang the Elder at home or not?"

Who could have anticipated that Yang Kuang-yen, having made off with Ch'en Ching-chi's half boatload of goods and sold them for cash, hid out in one place or another until he learned that Ch'en Ching-chi's wife had committed suicide in her home, that his mother-in-law had lodged an accusation against him in the district yamen, and that he had endured half a month of incarceration. At this, he promptly returned home, but did not venture outside.

When he heard Ch'en Ching-chi calling for him at the door, and demanding to know what had become of the boatload of cargo, he sent his younger brother Yang Erh-feng out to confront him, saying, "You persuaded my elder brother to accompany you on a business trip, and nothing has been heard of him for the last several months. I don't know whether you either threw him into the river, or drowned him in the canal, but you actually have the nerve to come here and demand to know what has become of the boatload of cargo. Is a human life more important, or that cargo of your's more important?"

This Yang Erh-feng had always been a tough customer, both a gambler and a "knockabout." His biceps were:

> Bulging lumps of purple flesh;[4]

and his chest was covered with:

> Tousled lengths of brown hair.

He was a "bare stick" pure and simple. Striding outside, he took hold of Ch'en Ching-chi with one hand and demanded to know the fate of his elder brother. Ch'en Ching-chi, in a state of panic, tore himself loose and started to run toward home.

Yang Erh-feng responded by picking up a three-cornered shard of tile and scratching open the skin on his skull with it, so that:

> His face was covered with flowing blood.[5]

He then raced after Ch'en Ching-chi, yelling, "I'll fuck your mother's cunt! Since when have I ever seen any silver of yours? If

you come farting around my place, I'll give you a real drubbing with my fists."

Ch'en Ching-chi fled homeward, as though:

Whether his fate were governed by metal or by water,
There was no place for him to hide;

and saw to it that the main gate was:

Locked tight as an iron bucket, so that
Not even Fan K'uai himself could get through.

He then permitted Yang Erh-feng to roundly abuse his parents, and try to smash open the gate with a large brick, without allowing so much as the sound of a breath to escape from his nostrils. On top of everything else, he had hardly recovered from a lawsuit and was as nervous as a man who:

Dreams of a length of rope and fears it is a snake,

so all he could do was put up with it. Truly:

Tender plants are afraid of the frost[6]
and frost fears the sun;
One wicked person will be ground down
upon encountering another.[7]

Shortly after this, he managed to sell his spacious house for seventy taels of silver and bought a small dwelling in an obscure alley in which to live. Later on, he was compelled to get rid of one of his two maidservants, selling off Ch'ung-hsi, and retaining Yüan-hsiao to sleep with him at night. In less than half a month after this, he was forced to dispose of his smaller dwelling, and move into a boarding house. On top of this, his servant Ch'en An left him, since he no longer had any business to conduct, and Yüan-hsiao died. As a result, he found himself:

Completely on his own.

His household belongings and furniture had all been sold, leaving him:

As poor as though he had been utterly cleaned out.[8]

It was not long before he did not even have enough money to pay his rent and had to move into a homeless shelter in order to survive.

When the other beggars in the shelter observed that he was the profligate scion of a wealthy family, and that he had a naturally clear-cut appearance, they made room for him to sleep on the heated k'ang and gave him some baked wheat cakes to eat. The patrolman on duty that night happened to come in and offered him a job as a night watchman, sounding his clapper and ringing his bell.

It was already late winter in the twelfth month at the time. There was a heavy snowfall, and the wind was gusting, making it extremely cold. Ch'en Ching-chi, after sounding his clapper for a time, and letting the patrolman go, set out to ring his bell as he patrolled the local streets and alleys. What with the wind and snow, and the ice that had formed on the ground, he was so frozen that all he could do was to:

Hunch his shoulders and tighten his back,

as he trembled and shivered with the cold. At the fifth watch, when the cocks crowed, he came upon an ailing beggar who was lying on the ground beneath a wall and feared that he might be dead. The local neighborhood head told him to keep watch over him, and to light a bundle of straw to keep him warm.

Ch'en Ching-chi, who had been sounding the watches all night long without any rest, promptly proceeded to sprawl out on the ground and go to sleep. Unexpectedly, he started to dream of the:

Glory and luxury, wealth and honor,

he had enjoyed as a resident of Hsi-men Ch'ing's household, and the fun and games he had indulged in during his affair with P'an Chin-lien. When he awoke from the dream with tears in his eyes, the other beggars asked him what he was crying about.

Ch'en Ching-chi responded to this query by saying, "Brothers, listen to my explanation."

There is a song suite beginning with the tune "Powdery Butterflies" that testifies to this:

During the ninety coldest days of winter,
Snow fills the sky and everything is frozen.
A wild wind shakes Heaven and agitates the Earth,[9]

Chilling me to the point that I am frozen stiff.
My heart is palpitating,
And I find it almost impossible to contend with.
I cannot bear the hunger in my stomach;
I cannot stand the coldness of my body.
Living thus, half exposed to the elements,
It is really cold.
I cannot bear this sense of desolation,
And would like to find a way to death,
But in this flustered state, I cannot
spare my worthless life.

To the tune "Playful Children," Paracoda One

Before I know it, the evening bell sounds;
At the evening bell people begin to rest.
Who is it that is calling for me?
It is the neighborhood head Chang Ch'eng.
He calls for me urgently,
And I respond repeatedly.
"Who is going to sound the watches for me
tonight?" he asks.
It would seem that I am in luck, for once,
For he is giving me some baked wheat cakes.

Paracoda Two

I am grateful to the neighborhood head for his
concern over my exposure,
And giving me the task of sounding the clapper
to mark the watches;
So I am willing to let him use me this way.
As long as he is able to provide me with
something to eat,
What do I care about the poor and humble
nature of this task?
I am willing to engage in shouting the hour
and ringing the bell.

Paracoda Three

When I sit for a while my hands and
feet grow numb;
When I stand for a while my stomach
begins to hurt.

The baked wheat cakes are cold, and I have to swallow
them without any tea to wash them down.
Before the third watch is over, the patrolman on night
duty demands that I light him on his way.
All I can manage is to pay him forty cash,
In order to bribe him into letting me off.

Paracoda Four

At the fifth watch when the cocks crow,
And people begin to walk along the streets,
Going hither and thither, every which way,
I happen to come upon an ailing beggar
lying beneath a wall.
I am told to keep him warm without interruption,
And it is only when I detect a warm breath
from his mouth that I can relax.
I no sooner close my eyes than I have
an intimate dream,
From which I suddenly awake and
weep until dawn.

Paracoda Five

The beggars ask me, “What are you crying about?”
And I tell them the story of my life
from start to finish.
“My ancestors, for generations, have possessed
substantial wealth.
If you were to mention the Ch’en family
that deals in pine resin,
Who would not have been awestruck at the name?
They resided among the gentry;
My grandfather dealt in salt from
the Huai region,
And my father devoted himself to forming
influential connections.
But since he gave birth to me, I have been given to
excessive drinking and fits of violence.

Paracoda Six

First I lost my grandfather, who used
to discipline me,
And later I also lost my father.

My mother doted on me,
And let me do as I pleased.
I became proficient at every kind of
drinking and gambling,
And was familiar with all the taverns
and bawdy houses.
Everything I did was of this kind.
I had no sooner married than my relatives
became implicated in a lawsuit,
And I fled to the home of my in-laws in order to avoid
a heavier risk by seeking a lighter.

Paracoda Seven

While I was residing as a son-in-law in
the Hsi-men household,
I manipulated the breeze and the moonlight,
seducing my mother-in-law.
In financial matters, I trusted someone
who took advantage of me.
I also gambled away quantities of yellow
gold and precious jade,
And provided rice and fuel to cover the
expenses of the brothels.
After having beaten my wife to
the point of death,
She committed suicide, and her family
brought a suit against me.
I had to expend a great deal of money,
Before contriving to escape with my life.

Paracoda Eight

I sold my spacious home,
And bought a small dwelling;
Moved into a boarding house,
But could no longer afford it.
I took no thought for the future, or how
to preserve what I had left.
Out of hunger, cold, and despair, my
concubine fell ill,
And eventually died in my quarters,
unable to stay alive.
Everything I possessed was utterly
cleaned out,

But I had not lost my taste
for wine and meat,
And had no alternative but to sell off
my ancestral grave sites.

Paracoda Nine

I cannot carry the light,
Or support the heavy;[10]
Work as a laborer,
Or engage in farming.
Rather than undertaking anything, I am
reluctant to make a move.
When at leisure with nothing to do,
all I hanker after is food;
When I fall asleep, I do not get up
until the sun is already red.
My doglike nature is as adamant
as steel.
I have grievously wronged all of my ten
relatives and nine kinsmen,[11]
So should I freeze or starve to death, who
will bother to care about me?

Paracoda Ten

My landlord is unrelenting in
demanding my rent,
And does not think I will be
able to stay.
His earthenware pots and broken bowls
are utterly useless;
And he has attempted repeatedly to
drive me out the door.
My frozen bones and drenched flesh
are without a refuge,
And I have felt compelled to commit
myself to a homeless shelter.
If only my luck should ever happen to
change for the better,
I would then never be able to forget the
kindness of my benefactor.

For ages I have endured privation and pain
at the death of my wife;

I have no clothes on my back[12] and my mouth
  is without nourishment.
My horse is dead, my slaves have fled, and
  my home has been sold;
All by myself,[13] I have been forced to move
  into unknown territory.
In the morning, I frequent the marketplace
  begging for leftovers;
At night, I sleep in the open, up against
  the dilapidated walls.
Since there is no other course open to me
  in the days to come;
I must live in a homeless shelter and beat
  the watchman's clapper."

To resume our story, Ch'en Ching-chi was reduced to spending his nights in the homeless shelter, and his days begging for food on the streets.

It so happens that inside the city wall of Ch'ing-ho district there lived an elderly gentleman named Wang Hsüan, whose courtesy name was T'ing-yung. He was more than sixty years old:

His family holdings were substantial;[14]

he possessed a charitable disposition; and he was:

Chivalrous by nature and open-handed with his wealth.

He had a wide circle of acquaintances, derived pleasure from his philanthropy, and devoted himself to:

Aiding the poor and rescuing the wretched;[15]

Enjoying goodness and respecting the gods.

His two sons had both:

Set up households and established themselves.

His eldest son was named Wang Ch'ien and had inherited the office of battalion commander of the local Horse Pasturage Battalion of the Court of the Imperial Stud. His second son was named Wang Chen and was currently a government student in the prefectural school. The old gentleman had hired a manager and set up a pawnshop on the street-front of his residence. Every day, what with:

His elegant clothing and ample diet,[16]

His leisure and lack of obligations,
he was free to:
Attend scripture readings in Buddhist temples,
Or discourse on the Way in Taoist sanctuaries.

When he had nothing else to do, he would situate himself at the gate of his residence and dispense medicine to the sick, or finger his rosary and recite the Buddha's name. Because there were two apricot trees in his rear garden, he called himself the Layman of the Apricot Hermitage.

Wang Hsüan Relies on Righteousness to Help the Poor

One day, he was standing at his gate wearing a double-layered scholar's cap on his head, and a patchwork Taoist gown on his body, when Ch'en Ching-chi happened to pass by and proceeded to go down on his knees and kowtow to him.

Wang Hsüan hastily bowed to him in return, saying, "Brother, who are you? Old and decrepit as I am, my vision is too blurred to recognize you."

Ch’en Ching-chi, trembling and shivering, stood to one side and said, “I would not deceive you, venerable sir. I am the son of Ch’en Hung, the dealer in pine resin.”

The old gentleman pondered this for what seemed like half a day before saying, “So you are the respected son of Ch’en Hung are you?”

Noticing that:

His clothing looked disheveled, and
His countenance seemed haggard,[17]

he said, “My worthy nephew, how have you been reduced to such a state?”

He then went on to ask, “Are your father and mother well?”

“My father passed away in the Eastern Capital,” responded Ch’en Ching-chi, “and my mother is also dead.”

“I have heard that you were living in your father-in-law’s household,” said Wang Hsüan.

“My father-in-law is dead,” said Ch’en Ching-chi, “and my mother-in-law expelled me from the household. When her daughter died, she lodged an accusation against me, and I was forced to endure a lawsuit. I have had to sell our home and have been robbed of what capital I possessed. As a result, I have been idle for some time, and unable to make a living.”

“My worthy nephew,” said Wang Hsüan, “where are you living at present?”

Ch’en Ching-chi hesitated for what seemed like half a day before saying, “I will not deceive you, venerable sir. The case is thus and so.”

“How sad, worthy nephew,” said Wang Hsüan. “So you have been forced to beg for your sustenance. I recall that your family was originally one of considerable substance. At the time when I was acquainted with your father, worthy nephew, you were still young, your hair was done up in a topknot, and you were going to school. Since then, you have fallen into such a state. How regrettable! How regrettable! Are you without any relatives who might be able to help you out?”

“That is the case,” responded Ch’en Ching-chi. “My maternal uncle Chang Kuan has not seen fit to visit me for some time, so I would not feel comfortable approaching him.”

After questioning him for some time, the old gentleman ushered Ch’en Ching-chi into the parlor of his dwelling, ordered a page boy to set up a table and lay out some refreshments, and then urged his guest to eat his fill.

When he noticed how thinly clad he was, he got out a Taoist gown of black wool, a felt cap, a pair of felt stockings, and a pair of woolen shoes; weighed out a tael’s worth of silver, along with five hundred copper cash; and gave them all to him, saying, “Worthy nephew, these clothes, and shoes and stockings, are for you to wear. These copper cash are for your living expenses, and ought to enable you to rent half a room to live in. This tael of silver can be used to start a little business of some kind, in order to feed you, and supply your daily expenses. That would be better than living in a homeless shelter, where you will have no chance of improving yourself. When your monthly rent becomes due, you can come to see me, and I will take care of it for you.”

Ch’en Ching-chi got down on the floor and kowtowed to him in gratitude, saying, “Your humble nephew understands.”

So saying, he took his leave but neither looked for a room to rent nor tried to start a business. Day by day, he spent the five hundred copper cash in taverns and noodle shops, until they were all gone. And as for the tael of silver, he had it melted down and compounded with baser metals and then tried to peddle it in the streets but was arrested by the police, accused of petty larceny, taken to the office of the local ward adjutant, and subjected to the squeezers and a beating. As a consequence, he was not only utterly wiped out, but also left with a buttocks completely covered with welts. In less than two days, he was compelled to pawn his woollen robe and stockings in exchange for something to eat and was reduced, as before, to begging in the streets.

One day, he happened once more to pass by the gate of Wang Hsüan’s residence. Wang Hsüan, who was standing there at the time, looked on as Ch’en Ching-chi kowtowed to him and noticed

that he was no longer wearing the robe and stockings he had given him, but had nothing but the felt cap on his head, that the feet in his sandals were bare, and that he appeared to be not only chilled but:

Both impoverished and emaciated.

The old gentleman addressed him, saying, “Master Ch’en, how is your business going? I imagine your rent must be due, and you have come here to get it from me.”

Ch’en Ching-chi found himself to be:

At a loss for words,

for what seemed like half a day; and it was only after he had been asked time and time again that he replied, saying, “Thus and so, I have been completely wiped out.”

“Ai-ya! Worthy nephew,” the old gentleman responded, “that is no way to support yourself. Since:

You cannot lift the light,

Or support the heavy,

engaging in some business, however insignificant, is better than having to beg for your food. That way you can avoid becoming a laughingstock to others, and bringing shame on the reputation of your ancestors. Why don’t you do as I suggest?”

So saying, he once again ushered him inside and had his page boy An-t’ung provide him with enough food to eat his fill.

He also gave him a pair of trousers, a white cotton shirt, a pair of foot bindings, a string of copper cash, and a peck of rice and said, “Take these things with you, and be sure to start up a small business of some kind. You can sell kindling and charcoal, or beans and melon seeds, in order to make a living for yourself, which would be better than having to beg for your food this way.”

Although Ch’en Ching-chi gave his verbal consent to these suggestions, took the money and rice in hand, and left the old gentleman’s residence, it did not take more than a few days for him to consume it all, sharing the ready-cooked meat and noodles with his fellow beggars in the homeless shelter. He also gambled away the white cotton shirt and the trousers he had been given.

During the first month of the new year, he was once again out walking the streets, while wrapping his arms around his shoulders to keep warm. Although he was somewhat embarrassed at the prospect of seeing the old gentleman again, he went up to the wall under the gable of the old gentleman's gatehouse and stood there warming himself in the sun. The old gentleman regarded him with a sardonic eye but did not speak to him. Ch'en Ching-chi then proceeded:

Hesitantly and punctiliously,

to make his way forward, after which, he knelt down on the ground and kowtowed before him.

When the old gentleman saw that he looked just as destitute as before, he said to him, "Worthy nephew, this is not a viable plan for the future.

One's appetites are as deep as the ocean;
The days and months fly by like shuttles.[18]

How can one ever hope to fill up a bottomless pit? Come inside. I have something to say to you. There is a place that would not only provide you with undisturbed leisure, but also with a haven in which to stay. My only fear is that you may not consent to go there."

Ch'en Ching-chi knelt down and wept, saying, "If my venerable uncle should see fit to take pity on me, no matter where this place may be, if it will only accommodate me, I will consent to go there."

Wang Hsüan responded, saying, "The place in question is not far from our city. On the dock at Lin-ch'ing there is a Yen-kung Temple, a Taoist establishment dedicated to the worship of the river god Yen-kung.[19] That is:

A location teeming with fish and rice,[20]

where river boats congregate in large numbers. The temple is amply supplied with money and provisions, and endowed with a secluded and elegant atmosphere. Abbot Jen, the head priest of the temple, is an old acquaintance of mine, and he has two or three disciples and acolytes serving under him. I propose to provide appropriate gifts and escort you there in order for you to become a disciple of his and

enter the priesthood. If you were to study the sacred texts, learn to perform religious music, and thus be able to confer blessings upon people, it would be a good thing."

"If my venerable uncle is willing to help me out that way," said Ch'en Ching-chi, "that would really be wonderful."

"In that case," said Wang Hsüan, "you can go now. Tomorrow is an auspicious day. If you come here early in the morning, I will escort you there."

After Ch'en Ching-chi had gone, Wang Hsüan promptly summoned a tailor and had him make up two sets of Taoist garments, a Taoist cap, and shoes and stockings for him.

The next day, Ch'en Ching-chi showed up as he had promised, and Wang Hsüan had him take a bath in an empty room, comb his hair, put on the Taoist cap, change into a new jacket and new trousers, don a black silk Taoist robe, and slip into felt stockings and a pair of shoes with cloud patterned toes. He also prepared four trays of preserved fruit, a jug of wine, and a bolt of fabric, and sealed up five taels of silver. He then mounted his horse, hired a donkey for Ch'en Ching-chi to ride, and, with his page boys An-t'ung and Hsi-t'ung following them, and two carriers bearing the gift boxes, set out for the Yen-kung Temple on the dock in Lin-ch'ing. It was only a day's journey of seventy li. By the time they arrived at the Yen-kung Temple, it had begun to grow late. Behold:

> The image of the sun is about to sink;
> The luxuriant shade has already fallen.
> The sunset clouds, reflected in the water,
> dispense their red glow;[21]
> The setting sun, as it crosses the hills,
> engenders bluish mists.
> Amid the shadows of the verdant willows,[22]
> One hears the birds returning to the woods.
> In the villages with their red apricots,
> One sees the cattle herding into the fold.[23]

Truly:

> On the banks of the streams fishermen

head into the woods;
On the meadows the herd boys ride home
astride their calves.[24]

Upon coming to the Lin-ch'ing dock, Wang Hsüan crossed the great bridge over the Kuang-chi lock, gazed at the innumerable boats that were moored on the canal, and arrived in front of the Yen-kung Temple, where he dismounted and prepared to go inside. Behold:

The verdant pines are luxuriant,
The emerald cypresses are dense.
To either side there are peaked red walls,
Upon the facade are three vermilion gates.

Truly, it was an imposing temple. Behold:

The gate of the temple soars aloft,
Its halls and porticos rise boldly.
Displayed on high is an imperial plaque
in letters of gold;
And a picture of officials, leaving and
entering the court.[25]
The thirty-foot-wide great hall,[26]
Contains effigies of the twelve Dragon Kings;
The two colonnades that flank it,
Have images of myriads of aquatic creatures.
Flagstaffs stretch up toward the heavens;
The words on the flags catching the wind.
In all four quarters and the eight directions,[27]
The spring and autumn sacrifices are
offered on schedule;
When rains are seasonable and winds favorable,
The common people perform sacrifices
along the waterways.
The efficacy of a myriad years of burning incense[28]
has been acknowledged;

In the four quarters both officials and commoners
depend on it for peace.

The young servants beneath the gate of the temple had spotted the arrival of the visitors and went inside to report it to the abbot's quarters. Abbot Jen promptly adjusted his clothing and came out to receive them. Wang Hsüan directed Ch'en Ching-chi and the bearers of the gifts to wait outside.

In no time at all, Abbot Jen ushered Wang Hsüan into the reception hall of his quarters, known as the Pine Crane Studio, where he greeted him, saying, "Venerable layman, why has it been so long since you last came to my humble temple? What good fortune has led you to deign to visit me today?"

"It is only because I have been tied up with mundane matters at home," responded Wang Hsüan, "that I have been remiss in paying you a visit for so long."

After exchanging the customary amenities, they sat down in the positions of host and guest, and a young servant presented them with a serving of tea.

When they had finished their tea, Abbot Jen said, "Venerable layman, it is already late in the day, and you might as well stay overnight."

So saying, he ordered a servant to take his visitor's horse back to the stable in the rear and see that it was fed and housed for the night.

Wang Hsüan then said:

"If I did not have a reason to do so, I would not
visit the Hall of the Three Treasures.

It is because I have a favor to ask of you that I have come to pay you this visit. But I don't know whether or not you will agree to it."

"Venerable layman," responded Abbot Jen, "what would you like me to do? Just tell me what it is. I would not presume to reject your command."

"At present," said Wang Hsüan, "there is a young man named Ch'en Ching-chi, who is the son of an old friend of mine. He is just twenty-three years old, is clean-cut by nature, and is as clever as can

be. The only problem is that his parents passed away too early so that he has not been properly brought up. His family was quite affluent, so he is not a person from an undistinguished background, and he came into a substantial inheritance, but lost everything as the result of a lawsuit and has been reduced to homeless destitution. Out of regard for my former friendship with his father, I would like to introduce him into your prestigious temple to become a disciple of yours. But I don't know what you may think of this proposal."

"Venerable layman," replied Abbot Jen, "whatever you suggest, I would not venture to oppose. But it has been my misfortune that, though I already have two or three disciples on hand, they are not very intelligent, and none of them are likely to succeed. This has been a source of constant annoyance for me. I wonder whether this young man is a straightforward person or not?"

"As for this young man," responded Wang Hsüan, "I would not deceive your reverence, but you don't need to worry; he is always serious and content to abide by his lot. He possesses a timorous disposition and is straightforward about everything. He would make a good disciple."

"When do you propose to bring him here?" asked Abbot Jen.

"He is waiting outside the temple gate right now," responded Wang Hsüan.
"I have also brought some paltry gifts. I humbly beseech you to accept them with a smile."

This flustered Abbot Jen into asking, "Venerable layman, why did you not say so before?"

He then went on to say, "Invite him to come in."

Thereupon, the bearers proceeded to carry in the gifts, and Abbot Jen saw that the card accompanying them read, "Respectfully presented with a bow by your pupil Wang Hsüan: a bolt of coarse satin, a jug of insipid wine, a set of pig's trotters, two roast ducks, two boxes of fruits, and five taels of white gold."

Abbot Jen promptly bowed in gratitude, saying, "Venerable layman, what need was there for you to put yourself to the trouble of presenting me with all these lavish gifts? You put me in a position in which it would be:

Discourteous to refuse, and
Embarrassing to accept."

Whom should he see at this juncture but Ch'en Ching-chi, who wore a gilt-ridged Taoist cap on his head, a black silk Taoist robe on his body, a pair of shoes with cloud-patterned toes and white socks, and a silk belt around his waist. He had:

Clear-cut brows and sparkling eyes;
His teeth were white and his lips were red, and
His face looked as though it were powdered.

On coming in, he went up to Abbot Jen, knelt down on the floor, and proceeded to perform:

Four brace makes eight kowtows.

Abbot Jen asked him, "How old are you?"

"I was born in the year of the horse," said Ch'en Ching-chi, "so next spring I will be twenty-three years old."

Upon seeing that he did indeed seem to be clever, Abbot Jen bestowed a Taoist appellation on him, so that he became known as Ch'en Tsung-mei.

It so happens that Abbot Jen already had two disciples at his command. The senior disciple was called Chin Tsung-ming, and the junior disciple was called Hsü Tsung-shun. So Ch'en Ching-chi took his place with them and was known by the appellation Ch'en Tsung-mei.

Abbot Jen called the other disciples out, and they exchanged greetings, after which he formally accepted the gifts he had been offered. A young servant then lit the lanterns, set up a table, and laid out the foodstuff, after which they fell to drinking wine. The surface of the table was covered with cups and platters, along with an assortment of foods including chicken, pig's trotters, goose, duck, fish, shrimp, and the like.

Wang Hsüan did not drink very much, although the abbot and his disciples took turns urging him to do so.

After a while, he said:

"I cannot handle the effects of the wine,"

excused himself, and went to his room, where a bed had been set up for him, and went to sleep for the night.

Early the next morning, a young servant brought water for him to wash his face in, and by the time he had combed his hair and performed his ablutions, Abbot Jen came in to offer him a serving of tea. Before long, breakfast was laid out, and they drank another two rounds of wine together.

After his horse had been fed, and the bearers had been paid for their efforts, Wang Hsüan prepared to make his departure and called Ch'en Ching-chi over in order to instruct him, saying, "While here, you must devote yourself to mastering the scriptures, and obey your master's instructions. I will come visit you from time to time and will see that you are supplied with new clothing and footwear at the change of seasons."

He also turned to Abbot Jen and said, "If he fails to obey your instructions, discipline him as you see fit. I will certainly not endeavor to defend his shortcomings."

He also admonished Ch'en Ching-chi in private, saying, "After I am gone,

I want you to:

Cleanse your heart and reform your ways.

You must devote yourself to the task at hand. If you fail once again to live up to my expectations, I will concern myself with you no more in the future."

Ch'en Ching-chi assented, saying, "Your son understands."

Wang Hsüan thereupon said farewell to Abbot Jen, went outside, mounted his horse, left the Yen-kung Temple, and set off for home.

From this time on, Ch'en Ching-chi led the life of a Taoist novice in the Yen-kung Temple. He observed that Abbot Jen:

Was elderly with a ruddy nose;
Possessed an imposing stature;
Had a clear, resounding voice,[29]
And fully bearded countenance;
Was glib and devoted to drink;

and concerned himself only with:

Welcoming guests and seeing off visitors.

All other matters, both great and small, were left in the hands of his senior disciple Chin Tsung-ming.

At that time, the government had just completed the necessary repair work and reopened the Grand Canal. At Lin-ch'ing two locks had been constructed to control the water where the canal met the Wei River. Crew members from both government and private boats on the canal, on reaching the locks would come to the Yen-kung Temple, in order to seek the protection of the spirits, to fulfill their vows, to seek their fortunes by interpreting the hexagrams in the *Book of Changes*, or casting divining blocks.[30] There were also those who came in order to perform good deeds, by donating money and rice, contributing incense, lamp oil, paper money, and candles, or furnishing pine resin and rush mats.

Abbot Jen was in the habit of taking the surplus supplies from the temple treasury and assigning them to his disciples with which to set up shop on the dock, while keeping the profits from these transactions for himself. His senior disciple Chin Tsung-ming was also not one to be content with his lot. He was about thirty years old, was in the habit of maintaining singing girls from the local brothels as his mistresses, and was:

A libertine devoted to wine and sex.[31]

He also had two innocent young novices at his disposal, with whom he was accustomed to sleep at night, but as time passed he had become tired of them. When he encountered Ch'en Ching-chi and observed that:

His teeth were white and his lips were red,

His face looked as though it were powdered;

that he was:

Clean-cut, unusual, and;

Didn't miss a wink,

he arranged for them to share the same room. In the evening, he would ply him with drink for half the night until he was utterly soused, and then go to sleep on the same bed with him. At first, they slept head to foot and foot to head, but he objected to the smell of

Ch’en Ching-chi’s feet and had him come share the same pillow with him. But before they had been asleep very long, he complained about Ch’en Ching-chi’s breath, and had him turn over so that his bottom ended up against his belly. Ch’en Ching-chi pretended to be asleep and paid no attention to him, but he went on to manipulate his organ until it rose up as hard and straight as a stick, rubbed some saliva on the head of his glans, and proceeded to thrust it into his anus. It so happens that when Ch’en Ching-chi had been residing in the homeless shelter, the beggar boss Hou Lin, whose nickname was Flying Demon, had sodomized him, so that his anus was already enlarged. As a result, Chin Tsung-ming’s organ had penetrated him before he knew it.

Chin Tsung-ming Opts to Sodomize a Youthful Acolyte

As for Ch'en Ching-chi:

From his mouth no word was uttered, but
In his heart he thought to himself,

"This rascal is asking for it; he is trying to take such egregious advantage of me. Who does he take me for? I'll give him something to savor in return and thereby make him pay for his fun."

Ch’en Ching-chi, thereupon, made a show of crying out in protest, and Chin Tsung-ming, fearing that Abbot Jen would hear him, promptly put his hand over his mouth, saying, “Good brother, be quiet. Whatever you demand from me, I will agree to.”

“If you want to have a fling with me,” responded Ch’en Ching-chi, “and don’t want me to reveal it, you’ll have to agree to three conditions.”

“My brother,” responded Chin Tsung-ming, “not to mention three conditions; even if you impose ten conditions, I’ll agree to them all.”

“The first condition,” said Ch’en Ching-chi, “is that if you want to carry on with me, you will no longer sleep with those other two novices. The second condition is that I be given control over the keys to all the doors on the premises, both large and small. The third condition is that you will not raise objections to my going anywhere I want. If you agree to all these conditions, I will let you do what you wish with me.”

“That’s no problem,” said Chin Tsung-ming. “I’ll agree to everything.”

That night the two of them proceeded to:

Tumble and toss this way and that,[32]

for fully half the night. Ch’en Ching-chi had been a habitué of the world of breeze and moonlight ever since his youth, so there wasn’t much he didn’t know about anything. On this occasion, what with:

Vows under the covers to be as faithful as the hills,
Promises by the pillowside to be as true as the seas;
Obscene noises and lascivious words,
Sucking at this and toying with that;

he managed to please Chin Tsung-ming to the point that:

His delight knew no bounds.

The next day, as promised, he turned over the keys to Ch’en Ching-chi, and he no longer spent the night with the other two novices, but slept on the same bed with him every day.

As time passed:

One day became two,

Two days became three.

One day, it so happened that Abbot Jen and his two disciples were scheduled to go to someone's home to pray for blessings and perform good works, and the abbot chose to leave Ch'en Ching-chi behind to look after the temple as a crafty means of testing his integrity.

Abbot Jen thought to himself, "The venerable layman Wang Hsüan said that he was conscientious, and I would like to see whether he is conscientious or not."

As he was about to go out the gate, he instructed him, saying, "You stay here and look after that flock of chickens I am raising in the backyard. They are actually phoenixes, and, before long, when I have:

Achieved merit and fulfilled my tasks,[33]

I hope to ascend to Heaven upon one of them, and pay court to the Jade Emperor. Those crocks that are secreted in one of the rooms contain liquid poison. If any one of my disciples should commit a serious offense, I would not beat him, but merely give him a dose of this liquid poison to drink, which would cause him to pass away on the spot. You must conscientiously look after everything, and when I return after the midday repast I will bring you something to eat."

When he had finished speaking, the abbot and his disciples left the temple.

Ch'en Ching-chi closed the door behind them and laughed to himself, saying, "How could he think that I would not see through these things; claiming that those crocks of glutinous millet wine are actually liquid poison, and that those few chickens in the backyard are phoenixes, on which he hopes to mount to Heaven?"

Thereupon, he proceeded to kill one of the fattest chickens, pluck it clean, and cook it in a pot; and then used a basin to dip up some of the wine and heat it on the fire. After which, pulling apart the limbs of the chicken with his hands, and dipping the flesh into a mixture of garlic and vinegar, he feasted until he might well have ejaculated:

"Is it not delightful?"

As he ate, he uttered four lines to describe his pleasure:

With a brass basin I scoop up
the clear wine,
Like mist veiling the bright moon;
I dip the slow-cooked chicken
in garlic sauce,
Like wind sweeping away the clouds.

While he was eating, he heard his master Abbot Jen calling for him outside the gate, upon which, he hastily cleared away the utensils and went out to open the door for him.

Abbot Jen noticed that his face was red and asked him what had happened, but Ch'en Ching-chi merely hung his head in silence.

"Why don't you speak?" Abbot Jen asked him.

"I will explain the situation to you, master," said Ch'en Ching-chi. "After you left, one of those phoenixes in the backyard managed to fly away somehow, which left me in a state of panic. I climbed up onto the roof to look for it for what seemed like half a day, but could not find it. Fearing that when you came back you would give me a beating, I thought of slitting my throat with a knife but was afraid of the pain it would cause. I thought of hanging myself but was afraid the rope might break and I would fall down. I thought of jumping into a well but was afraid the mouth might be too small and would catch me by the neck. Unable to think of any viable alternative, I ended up by dipping out two bowls worth of the liquid poison in those crocks of yours and drinking them down."

"How did you feel after drinking them?" Abbot Jen asked.

"Since drinking them down," said Ch'en Ching-chi, "for what seems like half a day, I have felt;

Neither dead nor alive,

just as though I were drunk."

On hearing this explanation, Abbot Jen and his two disciples laughed to themselves, saying, "He turns out to be straightforward after all."

Consequently, Abbot Jen put up the money to buy an ordination certificate for him, so that from then on, as an ordained Taoist

monk, he was free to do as he pleased. Truly:

You may peddle a load of truths for three days
without making a sale;
While in a single day three loads of falsehoods
may actually sell out.

As a result, Ch'en Ching-chi frequently took money in hand and went out to enjoy himself on the dock.

While there, he ran into a "cribber" from the licensed quarter named Ch'en the Third, who told him, "The madam of Feng Chin-pao's establishment has died, and she has been sold to the Cheng Family Brothel, where she is known as Cheng Chin-pao. At present she is doing business in a large tavern on the dock. Why don't you go take a look at her?"

As for the young scamp:

His old feelings for her had not changed.

Taking some silver in hand, he allowed Ch'en the Third to conduct him straight to the tavern. Nothing might have happened if he had not gone there, but since he did go, it was a case of:

Five hundred years ago, these lovers
were fated to meet;
After their affair of the past, they
are to be reunited.

There is a poem that testifies to this:

In this life one must not begrudge
raiment of golden threads;
In this life one should not betray
the years of one's youth.[34]
If you see flowers you would like to
pluck, just pluck them;
Don't wait till the flowers fall to
pluck the bare branches.[35]

It so happens that this tavern was the most prominent tavern in Lin-ch'ing and was called the Hsieh Family Tavern. It had more than

a hundred rooms and was surrounded with green balustrades. It backed on a hill, overlooked the Grand Canal, and was known for:

The liveliness of the teeming crowds, and
The coming and going of boat traffic.

What did this magnificent tavern look like?

Sculpted eaves reflect the sunlight;
Painted rafters fly into the clouds.
Green balustrades connect beneath
the balcony windows;
Kingfisher blinds are rolled high
above the casements.
Those blowing pipes and playing flutes,
Are all noble scions or royal princelings;
Those holding cups and raising beakers,[36]
Are bands of courtesans and dancing girls.[37]
Barely visible to drunken eyes,
Soaring into azure Heaven, are ten thousand
mountainous clouds;[38]
Stimulating to poetic thoughts,
Like tumbling drifts of snow, are the waves
of mist-bound water.
By the white duckweed crossing,[39]
One hears trawlers sounding their clappers;
By the red smartweed beachhead,[40]
One hears fishermen beating their bulwarks.
By the tavern side, on the verdant willows,
the wild birds are crowing;
Before the gate, amidst the green poplars,
piebald steeds are tethered.[41]

Ch’en the Third led Ch’en Ching-chi to an upper floor of the tavern, and into a room, furnished with an ebony table and red lacquered benches, where they sat down together. He then summoned a waiter to wipe off the table, supply cups and

chopsticks, and lay out a serving of first-class wine and delicacies, after which he sent him downstairs to summon the powdered face for him. Before long, they heard footsteps on the stairs, and Feng Chin-pao came in, holding a little gong in her hand. Upon seeing Ch'en Ching-chi, she paid him a respectful obeisance.

As the saying goes:

When one lover meets another,
Before they know it, all of a sudden, they will
shed two streams of tears.[42]

Truly:

The sounds of a few amorous words are like
warbling orioles;
Tears drop like a strand of pearls falling
off their string.[43]

Ch'en Ching-chi no sooner caught sight of her than he pulled her aside to sit down with him and asked, "Sister, where have you been all this time since I saw you last?"

Feng Chin-pao dried her tears and said, "After I was released from the district yamen, it was not long before my mother, having suffered from shock, fell ill and died. I was subsequently sold into Auntie Cheng the Fifth's establishment as a powdered face. In recent days, however, patrons have been few, and I have been forced to go out onto the Lin-ch'ing dock to seek for customers among the drinkers in the tavern. The other day, I learned from Ch'en the Third that you had come here and opened a money-changing shop. I have been wanting to see you but did not anticipate that you would turn up for a drink in the tavern today, so that I would be able to run into you. I have been longing to death for you."

So saying, she started to weep all over again.

Ch'en Ching-chi pulled a handkerchief out of his sleeve and proceeded to wipe away her tears with it, saying, "My sister, you can stop worrying. I am all right again. After emerging from that lawsuit, and losing all my property, I have sought refuge in the Yen-kung Temple, where I have taken orders as a Taoist monk. My

master Abbot Jen has entrusted me with major responsibilities, and I will be able to come see you frequently in the future."

He then went on to ask, "Where are you residing now?"

"I am living just west of the bridge here," responded Feng Chin-pao, "in the place called My Own Tavern operated by Liu the Second. It has over a hundred rooms, and unlicensed prostitutes and singing girls from all over, including the licensed quarter, reside there. During the day, they come out to frequent the various taverns in search of business."

As they talked, the two of them moved closer to each other as they continued drinking. Ch'en the Third went to heat more wine and then came back upstairs with a balloon guitar in hand. Feng Chin-pao then proceeded to play her musical instrument and sing a song to the tune "The Whole Realm Rejoices" in order to entertain Ch'en Ching-chi as he drank his wine.

Tears fall in two streams;
Two streams of tears fall.
Three cups of parting wine;[44]
Parting wine in three cups.
The male and female phoenixes are disunited;
Disunited are the male and female phoenixes.
Behind the mountain ridge the setting sun
  is gradually sinking;
Gradually sinking behind the mountain ridge
  is the setting sun.
The sky is growing dim and the earth dark.[45]
Dillydallying, they are reluctant to part;
Reluctant to part, they are dillydallying.[46]

When the two of them began to feel the effects of the wine, they could not help taking a small room and:

Doffing their clothes for the game of clouds and rain.

Ch'en Ching-chi had not had access to a woman recently and had thirsted for such an opportunity for some time. On reencountering Feng Chin-pao, he:

Exhausted himself to please her;
Addicted to the clouds and rain,

He was reluctant to call a halt.

Behold:

One of them stirs his jade arms into motion;
The other gently wriggles her willowy waist.
His pair of pupils spouts fire;[47]
Her starry eyes look dissolute.
One of them, his chest soaked with sweat,
Strives mightily to win two or three bouts.
One of them, emitting cosmetic fragrance,
Moans with satisfaction thousands of times.
The engagement is protracted,
As the “divine turtle” penetrates deeply
  it is harder than ever;
As the conflict is prolonged,
The gush of his “silvery stream” spurts
  well into her interior.
Although he had often challenged singing
  girls in furious battles,
None of them had ever risen to the level
  of this one’s intensity.

It was not long before their engagement was over, and they put their clothes back on. Ch’en Ching-chi saw that it was getting late and took his leave of Feng Chin-pao, after rewarding her with a tael of silver, and giving Ch’en the Third three hundred copper cash.

As he was leaving, he said to Feng Chin-pao, “Sister, I plan to come and see you as often as possible, and we might as well meet here in the future. If you should hanker after me, just send Ch’en the Third to summon me.”

So saying, he went downstairs and paid Hsieh the Third, the manager of the tavern, three candareens of silver for the wine they had consumed, after which he returned to the temple. Feng Chin-pao accompanied him as far as the bridge before coming back. Truly:

People may wear out their eyes in

the desire for money;
Or ravage their faces with tears
for the sake of lucre.

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 94

LIU THE SECOND DRUNKENLY BEATS CH'EN CHING-CHI; SUN HSÜEH-O BECOMES A TROLLOP IN MY OWN TAVERN

When flowers bloom they do not disdain
the plots of the poor;
The moon shines on mountains and rivers
so that all are bright.
In this world the heart of man alone
remains vile;
In all things demanding that Heaven
show him favor.
The foolish, the deaf, and the dumb
everywhere prosper;
While the clever and the intelligent
suffer in poverty.
The year, month, day, and hour of birth
determine it all;
However calculated, events are controlled
by fate rather than man.[1]

THE STORY GOES that, from the time that Ch'en the Third led Ch'en Ching-chi to the Hsieh Family Tavern where he met with Feng Chin-pao, the two of them resumed their former affair. From then on, no three days passed by without their getting together. If Ch'en Ching-chi happened to be tied up at the temple and failed to show up, Feng Chin-pao would send Ch'en the Third to deliver a gift, or a love letter, and request that he come, and he would reward her with five mace or a tael of silver. Later on, he also undertook to supply her with fuel and rice, and to pay her rent. When he returned to the temple, his face was often red. When Abbot Jen asked him where he had been drinking, Ch'en Ching-chi would tell him that he had been

enjoying three cups of wine with the manager of the rice shop, in order to reward him for his labors. His fellow disciple Chin Tsung-ming would also cover up for him and continued, needless to say, to have his fun with him in the evenings. As the mornings and evenings succeeded one another, he managed to pilfer nearly half of the assets in Abbot Jen's strongbox without his being aware of it.

One day, it was one of those occasions when:

Something was destined to happen.

Liu the Second, the proprietor of My Own Tavern, who was known as the Turf-protecting Tiger, was the brother-in-law of Chang Sheng, a trusted servant in the household of Commandant Chou Hsiu of the Regional Military Command. He specialized in operating brothels on the Lin-ch'ing dock:

Relying on his power to oppress the weak,[2]

and acting as a loan shark. He would lend money to the singing girls in the brothels at thirty percent interest, and if they failed to pay up when due, he would renegotiate the contract, adding the unpaid interest to the original amount of the loan, and charging interest on the interest. He was:

Given to drinking to excess and becoming violent,

so people did not dare to cross him. He was:

A foreman among the beaters of trollops;

A leader among the abusers of drunkards.[3]

Upon seeing that Ch'en Ching-chi, though still a white-faced youngster, was a disciple of Abbot Jen of the Yen-kung Temple and was maintaining the powdered face Cheng Chin-pao as his mistress in Hsieh the Third's tavern, he drank himself into a stupor, proceeded to clench his bowl-shaped fists, and headed for the Hsieh Family Tavern, demanding to know the whereabouts of Cheng Chin-pao.

This threw Hsieh the Third into such consternation that he bowed hastily in response and said, "Uncle Liu the Second, she is residing in room number two on the second floor."

Liu the Second then proceeded, with giant strides, to ascend the steps. Ch'en Ching-chi and Cheng Chin-pao were in the room at the

time, drinking together, and enjoying each others' company. They had closed the door to the room and left the blind hanging outside.

Liu the Second tore down the blind with his hands and called out in a loud voice, demanding that Cheng Chin-pao should come out. This flustered Ch'en Ching-chi to such an extent that he was barely able to breathe through his nostrils.

Liu the Second then kicked open the door with his foot, and Cheng Chin-pao felt compelled to come outside, saying, "Uncle Liu the Second, what have you got to say to me?"

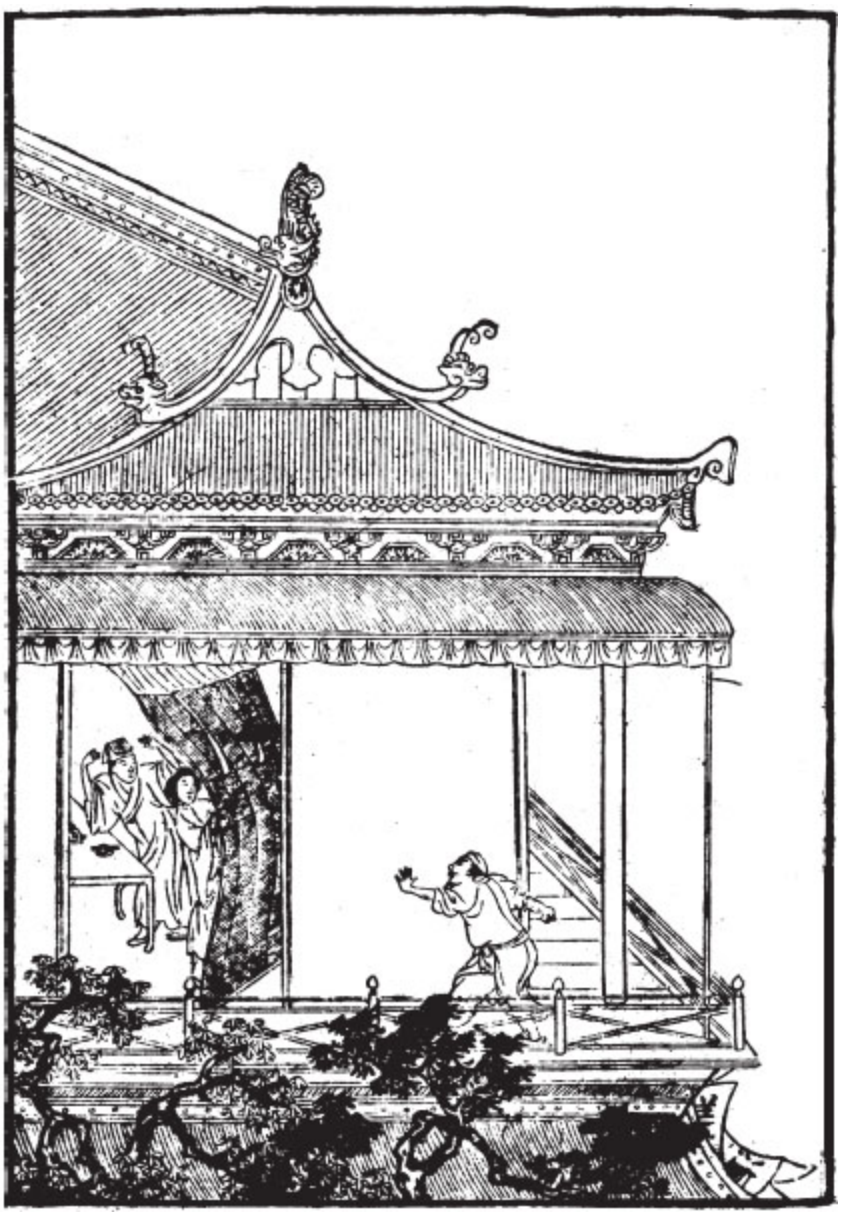
"You lousy whore!" said Liu the Second, "you owe me three month's rent and have been hiding out here in order to avoid me."

"Uncle Liu the Second," responded Cheng Chin-pao with an ingratiating smile, "you can go home, and I will have my procuress, Auntie Cheng the fifth, deliver the rent to you."

But Liu the Second proceeded to strike her a blow in the chest with his fist, knocking her to the floor, and banging her head on the steps until:

The flow of blood inundated the ground,

saying, "You lousy whore! I will not wait to have it delivered to me but am demanding to have it right now."



In the Lofty Tavern Liu the Second Wreaks Havoc

Seeing that Ch'en Ching-chi was in the room, he strode inside and overturned the table, smashing the dishes to smithereens.

"Ai-ya!" exclaimed Ch'en Ching-chi. "Who are you to come in and wreak havoc in this way?"

"Fuck you, you 'sweetie'[4] of a Taoist priest," cursed Liu the Second, whereupon, he proceeded to grab him by the hair and hold him down while he:

Struck him with his fists and kicked him with his feet,

innumerable times. The other customers on the upper floor of the tavern were stupefied by what they saw.

The owner of the tavern, Hsieh the Third, on observing that Liu the Second was drunk, did not initially dare to interfere, but when he realized that he was beating someone until he was scarcely recognizable, he came upstairs and endeavored to intervene, saying, “Uncle Liu the Second, venerable sir, pray abate your wrath. He is unfamiliar with your reputation and has offended you by mistake. You would do well to make allowances for him and let him go, for my sake.”

Liu the Second paid no attention to him but continued to beat Ch’en Ching-chi with all his strength until he had:

Rendered him senseless to the nth degree.[5]

He then summoned the local constable and the head of the relevant mutual security unit and had them arrest Ch’en Ching-chi and the powdered face, truss them up together with a single length of rope, and lock them up for the night, instructing them to escort them to the yamen of the Regional Military Command early the next morning.

It so happens that Commandant Chou Hsiu had been ordered by imperial edict to protect his territory, apprehend thieves and bandits, and oversee the canals and waterways in his jurisdiction.

Meanwhile, the fact that Ch’en Ching-chi had been arrested was still unknown to Abbot Jen in the Yen-kung Temple, who thought that he was probably staying overnight in the rice shop, having chosen not to return.

To resume our story, the next day, the local constable, the head of the relevant mutual security unit, and the couriers who patrolled the Grand Canal took charge of Ch’en Ching-chi and Cheng Chin-pao, hired donkeys for them to ride on, and set out early in the morning to escort them to the yamen of the Regional Military Command. Upon arriving there, they showed the relevant documents to the head servants Chang Sheng and Li An and explained that the culprits had been in a brawl with Uncle Liu the Second, and that one of them was a Taoist priest from the Yen-kung

Temple named Ch'en Ching-chi, and the other a singing girl named Cheng Chin-pao.

The soldiers on duty demanded money of them, saying, "We are the corps of twelve personnel who are responsible for administering punishments and are prepared to accept whatever you choose to give us, but you cannot afford to regard the two head servants lightly."

"I did have money on my person," responded Ch'en Ching-chi, "but last night while Liu the Second was beating me, someone made off with it. The clothes I was wearing have all been torn to tatters, so where could I conceal any money? All I've got now is the silver hairpin that holds my topknot in place. I'll pull it out, and you can present it to the two head servants."

The jailers took the hairpin and showed it to Chang Sheng and Li An, saying, thus and so, "He could not come up with so much as a candareen but merely presented us with this silver-plated pin."

"Call him to come here so I can interrogate him," said Chang Sheng.

In no time at all, the soldiers hustled him inside and made him kneel down before him.

"What disciple of Abbot Jen are you?" asked Chang Sheng.

"I am his third disciple," responded Ch'en Ching-chi.

"How old are you this year?" he went on to ask.

"I am twenty-three years old," replied Ch'en Ching-chi.

"If you are as young as all that," said Chang Sheng, "you ought to be devoting yourself to your duties as a Taoist priest, and studying the scriptures, rather than going out whoring, and drinking, and creating disturbances. What sort of insignificant yamen do you take the commandant's yamen to be, that you should allow yourself to be brought here without any money in hand? This hairpin of yours is:

Hardly enough to discolor the water.

What would I want with it?"

So saying, he tossed it back to him and told the jailers, "Wait a little, until His Honor takes his place on the bench, and then see that

this case is given priority. It is obvious that this servile cur of a Taoist priest is a penny-pinching sort himself, though he feels free to solicit money and provisions from:

The patrons in the four directions.

Quite aside from the fact that you have been brought here because you are accused in a law case, even if you were coming to have a drink or attend a feast, you would be expected to bring along a handkerchief with which to wipe your mouth. When the time comes to administer punishment, see to it that this rascal is beaten and subjected to the squeezers as severely as possible."

He also called Cheng Chin-pao before him, but she had been accompanied by the pimp from the Cheng Family Brothel, who had expended three or four taels of silver on the staff of the yamen, both high and low.

"Since you are a singing girl," said Chang Sheng, "it is only natural that you should go where the pickings are good in order to support yourself. That's no big deal. It all depends on the mood of His Honor. If he is angry, you may be subjected to a session or two with the squeezers; while if he is well disposed, he may simply let you go."

The jailer standing to one side said to her, "If you give me another mace of silver, should you be subjected to the squeezers, I will see to it that your two thumbs are spared."

Li An then said to the jailer, "You take her out of sight and wait. His Honor is about to take his place on the bench."

Before long, lo and behold, the cloud-shaped gong sounded and Commandant Chou Hsiu came in and took his place on the bench. The functionaries, soldiers, and jailers were neatly arrayed to either side in strict formation. Behold:

The walls are decked with crimson silk;
The tables covered with purple drapery.
At the head of the chamber are suspended
  red hangings;
On all four sides there hang kingfisher-
  hued screens.[6]

The judge adheres strictly to the law;
The admonitory stone tablet is incised with
four lines in the Emperor's hand.[7]
The officers are meticulous and honest;
Beside the external abatises are displayed
two of the commandant's standards.
The soldiers and jailers stand sedately;
The functionaries are arrayed imposingly.
Holding their staffs, they stand before the steps
ready to perform their duties;
With writing materials in hand, they wait on the
sidelines to hear the judgment.
Though only the officers of one region;
They resemble a courtroom full of gods.[8]

On this occasion:

Without coincidences there would be no stories.

It was a case of:

Five hundred kalpas ago, these lovers
were fated to meet;
It is those who are predestined to do so
who come together.

Ch'un-mei, after entering Commandant Chou Hsiu's household, had given birth to a son during the eighth month of the previous year, and the young squire was now half a year old.

His face was smooth as a jade cap ornament, and
His lips looked as though they were rouged.

The commandant cherished him as:

A pearl in the palm;

and valued him more than:

A priceless treasure.

Not much later, his first wife died, and the commandant formally raised Ch'un-mei to the status of his legitimate wife and moved her into the master suite of five rooms. He also bought two wet nurses

to take care of breast feeding his infant son, one of whom was named Yü-t'ang, and the other Chin-kuei; and two maidservants to wait on his wife, one of whom was named Ts'ui-hua, and the other Lan-hua. He also had two singing girls as concubines, who were fifteen or sixteen years old, one of whom was named Hai-t'ang, and the other Yüeh-kuei, who also waited upon Ch'un-mei in her new quarters. His senior concubine, Sun Erh-niang, had only a single maidservant to wait on her, named Ho-hua. But no more of this.

At the time, the young squire enjoyed having Chang Sheng hold him in his arms and take him outside to play, and when Commandant Chou Hsiu was holding court, Chang Sheng would stand to one side and allow him to look on at the proceedings.

On that day, when Commandant Chou Hsiu took his place on the bench and ordered that the tablet announcing the category of cases to be heard should be hung up, the local constables brought in the prisoners from their jurisdictions for trial, and Ch'en Ching-chi and Cheng Chin-pao were the first to be called before him.

When the commandant had read the deposition and saw that there were wounds on Ch'en Ching-chi's face, he said, "You rascal, you are a Taoist priest, yet you:

Do not abide by the Rules of Purity.

How can you indulge in sleeping with prostitutes, drinking, and creating disturbances in my jurisdiction?

This kind of behavior is unacceptable.

Lictors, take him down, give him twenty strokes of the bamboo, and revoke his ordination certificate. As for that singing girl, née Cheng, subject her to fifty blows on the squeezers, and have her sent back to work at the brothel from which she came."

The jailers standing to either side came forward, turned Ch'en Ching-chi over, stripped off his clothes, bound him with a length of rope, flourished their bamboo rods, and shouted for the beating to begin. At this juncture:

Strange as it may seem,

Chang Sheng was standing on the platform in front of the courtroom looking on, with the young squire in his arms, when the child broke

away from him, approached Ch'en Ching-chi, and poked him out of a desire to be hugged. Chang Sheng fearing that the commandant would see what was going on, went over and picked him up, but the child started to cry out loud and continued to cry as he carried him back to Ch'un-mei in the rear compound.

"What is he crying about?" asked Ch'un-mei.

"His Honor is conducting affairs in the courtroom," responded Chang Sheng, "and had just ordered that the Taoist priest named Ch'en from the Yen-kung Temple should be given a beating, when the child went over and poked him out of a desire to be hugged. When I took him away, he started to cry."

Upon hearing that the culprit was named Ch'en, Ch'un-mei:

Lightly moved her lotus feet,
Gently lifted her beige skirt,

and made her way out to a position from which she could observe the proceedings from behind a hanging screen.

When she saw that the voice and the appearance of the person being beaten in the courtroom resembled those of Ch'en Ching-chi, she wondered, "Why should he have taken orders and become a Taoist priest?"

She then called over Chang Sheng and asked him, "What is this person's name?"

"According to the deposition of this Taoist priest," responded Chang Sheng, "he is twenty-three years old, and his secular name is Ch'en Ching-chi."

Ch'un-mei thought to herself, "So it really is him after all."

She then turned to Chang Sheng and said, "Go ask His Honor to come see me."

At the time, as the commandant presided over the court, Ch'en Ching-chi had only been given ten strokes of his sentenced beating, and Cheng Chin-pao was still being subjected to the squeezers.

When Chou Hsiu heard that his wife was calling for him, he ordered the jailers to suspend the beating and went to see her.

"That Taoist priest you are beating is a cousin of mine," said Ch'un-mei. "Please forgive him for my sake."

“My wife,” responded Chou Hsiu, “why didn’t you let me know before? I have already had him given ten strokes, and there is no remedy for that.”

He then went back to the courtroom and ordered the jailers to let them both off, and to have the singing girl sent back to the brothel from which she came.

He then privately instructed Chang Sheng to call back the Taoist priest and also said, “Go ask your mistress if she would like to see him.”

Ch’un-mei was about to have Chang Sheng call him into the rear compound to see her, when she suddenly remembered something.

From her mouth no word was uttered, but
In her heart she thought to herself:
“If I am able to eradicate the obstacle before my eyes,
I may be able to replace it with the love of my heart;[9]
If the obstacle before my eyes cannot be eradicated,
How can I ever replace it with the love of my heart?”

Thereupon, she said to Chang Sheng, “You can let that person go for the time being. I will call him back another time.”

She also ordered him not to revoke his ordination certificate.

Ch’en Ching-chi, having endured ten strokes with the bamboo, left the commandant’s yamen and hastily made his way back to the Yen-kung Temple.

How could he have known that someone had told Abbot Jen, “That disciple of yours, Ch’en Tsung-mei, has been maintaining the harlot Cheng Chin-pao as his mistress in the Hsieh Family Tavern, which has annoyed the Turf-protecting Tiger Liu the Second, the owner of My Own Tavern, into beating him into a stinking pulp. Along with the woman, he has been tied up and escorted to the yamen of the Regional Military Command. On the grounds that:

This kind of behavior is unacceptable,

the commandant is sending soldiers to hold you for interrogation, and revoke your ordination certificate.”

When Abbot Jen heard this, on the one hand, he was old and susceptible to fright, while on the other hand, he was suffering from

obesity. When he opened his strongbox and found that it was nearly empty, he received such a shock that the phlegm in his heart rose up to choke him, and he:

Fell to the floor in a faint.

His disciples rushed to his assistance and engaged a physician to come and administer a dose of liquid medicine, but he remained:

Oblivious to human affairs.

Later that night, alas:

He stopped breathing and died.

At the time of his death he was sixty-two years old.

The day after this, when Ch'en Ching-chi arrived back at the temple, the neighbors on the left side said to him, "Do you still dare to go into the temple? Your master, on your account, thus and so, has suffered such a severe shock that he died during the third watch last night."

When Ch'en Ching-chi heard this, he was:

As flustered as a dog who has
lost his way home;
As flurried as a fish who has
escaped the net;

and made his way back to Ch'ing-ho district. Truly:

The case of the deer was one that the minister
of Cheng was unable to solve;
Whether the butterfly was Chuang Chou, or vice
versa, cannot be determined.[10]

At this point the story divides into two. To resume our story, when Ch'un-mei had seen Ch'en Ching-chi in the commandant's yamen, she had intended to keep him there, but an obstacle to doing so suddenly arose in her mind. She consequently sent Chang Sheng out to tell Ch'en Ching-chi to go his way for the time being. She then went back to her room, removed her headdress, took off her embroidered garments, and threw herself down on the bed, where she proceeded to stroke her chest and hug the covers, giving vent to

moans and cries of pain. This had the effect of throwing the entire household, both high and low, into a state of consternation.

The commandant's secondary concubine Sun Erh-niang came in to see her and said, "First Lady, you have seemed to be in good health. What has happened to you?"

"You can go," responded Ch'un-mei. "Just leave me alone."

Later on, when the commandant came in from the courtroom and saw that she was lying on the bed and groaning with pain, he too became flustered, took hold of her hand, and asked, "What is it that is troubling you?"

When she did not reply, he went on to ask, "Has anyone been annoying you?"

Once again, she did not make a sound in response.

The commandant then said, "It must be because I have given your cousin a beating just now that you are upset."

Yet again, she did not respond.

The commandant:

> At a loss for what to do,[11]

went outside and took Chang Sheng and Li An to task, saying, "If the two of you knew that he was your mistress's cousin, why didn't you tell me about it before I had him beaten ten strokes, and thus made your mistress unhappy? I told you to keep him here so that he could meet with your mistress. Why have you let him go instead? I demand an explanation from the two of you."

"I reported the situation to the mistress," said Chang Sheng, "and she said that I should let him go for the time being. It was only then that I let him go."

So saying, he went into the room and wept bitterly as he pled with Ch'un-mei, saying, "Mistress, I beg you to say a word to His Honor on our behalf. Otherwise, he is bent on punishing us."

Ch'un-mei, thereupon:

> Opening wide her starry eyes, and
> Raising up her moth eyebrows,

called the commandant into her presence, and said, "It's just that I've been feeling out of sorts and has nothing to do with the two of

them. It's only because that rascal:

Is not the sort to abide by his lot,

and has gone so far as to go about masquerading as a Taoist priest, that I want to test his patience for a while before acknowledging him."

The commandant, upon hearing this, no longer held Chang Sheng and Li An to blame but, seeing that Ch'un-mei was continuing to groan with pain, sent Chang Sheng to summon a doctor to come and take her pulse.

The doctor said, "Your venerable wife is suffering from a condition engendered by the six desires and seven passions, that has produced a heavy feeling of congestion in the chest."

The medication he prescribed was prepared for her, but she refused to take it, simply letting it grow cold. Her maidservants did not dare to reproach her for this but brought the commandant in to try to get her to take it, whereupon, she did swallow one mouthful but refused to take any more.

When the commandant left the room, his concubine Yüeh-kuei brought the medication over to her again and said, "Mistress, please take the medicine."

But Ch'un-mei picked it up and threw it in her face, reviling her with the words, "You lousy wanton slave! Why should you keep on trying to get me to swallow this bitter liquid? There's nothing in my stomach."

She then made her kneel in penance before her.

Sun Erh-niang came in and asked, "What has Yüeh-kuei done that has caused the mistress to make her kneel this way?"

The concubine Hai-t'ang explained, "When she tried to get the mistress to take her medicine, the mistress said, 'My stomach is empty, so why should you try to force this medicine on me?' That's why she has made her kneel."

"Mistress," inquired Sun Erh-niang, "have you really not eaten anything today? Yüeh-kuei could not have known that. You ought not to beat her. Pray forgive her this once, for my sake."

She then said to Hai-t'ang, "Go into the kitchen and boil some congee for the mistress to eat."

Ch'un-mei then allowed Yüeh-kuei to get up from her kneeling position, while Hai-t'ang went into the kitchen and, carefully and conscientiously, prepared a small pot of thick congee made from nonglutinous rice, along with four saucers of side dishes. After putting the congee in a large bowl, and providing a pair of ivory chopsticks, she brought the steaming hot congee into the room.

At the time, Ch'un-mei was asleep on the bed, with her face to the wall, and she did not venture to disturb her but waited until she turned over before offering it to her, saying, "Mistress, the congee is here. Won't you eat some of it?"

But Ch'un-mei kept her eyes closed and did not respond.

Hai-t'ang appealed to her once again, saying, "The congee is getting cold.
Won't you get up, Mistress, and have some congee?"

Sun Erh-niang, who was standing by her side, said, "Mistress, you haven't had anything to eat for half a day. If you are feeling any better now, why not get up and have something to eat? It will help to maintain your stamina."

Ch'un-mei hastily crawled into an upright position, told the wet nurse to bring over a lamp, and took the bowl of congee into her hands. After swallowing only one mouthful, she shoved it onto the floor, but fortunately the wet nurse caught it in her hands, so that it did not break.

She then raised her voice and shouted at Sun Erh-niang, "You urged me to get up and have some congee for no good reason. Just take a look at the fine batch of congee that lousy slave boiled up. I'm not recuperating from childbirth, so why should she come up with such a thin batch of congee that I can see my face in it?"

She then said to the wet nurse Chin-kuei, "You give that slave four slaps in the face for me."

There and then, she actually did give Hai-t'ang four slaps in the face.

Sun Erh-niang then said, "Mistress, if you don't want to eat the congee, what would you like to eat instead, in order to relieve your

hunger?”

“You want me to eat something,” responded Ch’un-mei, “but my abdomen is feeling congested, and I can’t keep anything down.”

After a little while, she called over her junior maidservant Lan-hua and said to her, “I’d like to try some soup flavored with wing tips of chicken. Go into the kitchen and get that whore of a slave to wash her hands and make me a bowl of soup flavored with wing tips of chicken. Have her put in a good number of marinated bamboo shoots, and see that it is both sour and spicy.”

Sun Erh-niang said, “Mistress, since you have told her what to do, she will go and have Sun Hsüeh-o make it for you. When you hanker after some particular dish, it will be as good as medicine for you.”

Lan-hua did not dare to be remiss but went straight to the kitchen and said to Sun Hsüeh-o, “The mistress has ordered you to make some soup flavored with chicken wing tips for her. Hurry up and do it. She is waiting to have it.”

Sun Hsüeh-o thereupon proceeded to:

Wash her hands and trim her nails,

after which, she killed two little chickens, plucked them clean, removed their wing tips, and cut them into slivers with a sharp knife. She then mixed in pepper, minced scallions, coriander, marinated bamboo shoots, oil, soy sauce, and the like, in order to make a clear broth, with which she filled two bowls, and placed them, while still steaming hot, on a red lacquer tray, for Lan-hua to take back to the master suite.

After looking them over by the light of a lamp, Ch’un-mei swallowed a mouthful but immediately cried out in an angry voice, “Go ask that whore of a slave what kind of soup she thinks she has made? It is as clear and flavorless as water and has no taste at all. You all may have been trying to get me to eat something, but all you are doing is making me angry, for no good reason.”

This had the effect of causing Lan-hua to fear a beating, and she promptly returned to the kitchen, where she told Sun Hsüeh-o, “The

mistress objects to the tastelessness of the soup and is ranting abusively about it."

Sun Hsüeh-o did not say a word, but proceeded to:

Swallow her anger and keep her own counsel,

as she put the pot back on the stove, made another bowl of soup, to which she added additional pepper, making it redolently fragrant, and gave it to Lan-hua to take back to the master suite. Ch'un-mei once again objected that it was too salty, and picking up the bowl she threw the soup onto the floor. Luckily, Lan-hua was quick enough to dodge out of the way, or it would have splashed all over her.

Ch'un-mei said irately, "You go and tell that slave that I know she is annoyed at having to cook for me, but if she doesn't do any better this time, she will have to answer for it."

When Sun Hsüeh-o heard this:

Though she never, ever, should have done it,

she mumbled out loud, "Sister, since when did you become so high and mighty as to impose on other people this way?"

She did not anticipate that Lan-hua, upon returning to the master suite, would repeat this remark of hers to Ch'un-mei.

If Ch'un-mei had not heard this, nothing might have happened; but having heard it, she immediately:

Pricked up her willow brows,
Opened wide her starry eyes, and
Ground her silver teeth to smithereens,
As her powdered face turned bright red.

"Go drag that whore of a slave in here for me," she shouted.

In no time at all, three or four wet nurses and maidservants succeeded in dragging Sun Hsüeh-o into the room.

Ch'un-mei, in a rage, grabbed hold of her by the hair, tore off her headdress, and cursed her, saying, "You whore of a slave! How can you ask how I became so high and mighty? It was not the household of Hsi-men Ch'ing that elevated me to this status. I bought you in order to serve me, and you have been unhappy to do so. You were told to make me some soup, but what you produced

was either too tasteless, or overly salty. Yet you have the nerve to ask in front of a maidservant when I became so high and mighty as to impose on other people. What further use do I have for the likes of you?"

She then sent for the commandant and had him force Sun Hsüeh-o to kneel in the courtyard, after which, she summoned Chang Sheng and Li An from the front compound and ordered them to strip off her clothing, and give her thirty strokes with the heavy bamboo. The servants, accordingly, lined up to either side and lit brightly shining lanterns, while Chang Sheng and Li An stood by with their heavy bamboos in hand.

When Sun Hsüeh-o objected to taking off her clothes, the commandant, who was afraid of angering Ch'un-mei, did not venture to intervene, but Sun Erh-niang, who was standing to one side, pled with Ch'un-mei, saying, "Mistress, order her to be beaten as many strokes as you like, but spare her the humiliation of having her underclothes removed. If she is stripped completely naked in front of the servants, it will not redound to His Honor's credit. I pray you, Mistress, to:

Lift high your gracious hand,
though it is true that she is at fault."

But Ch'un-mei refused this request and adamantly insisted that she be stripped naked to be beaten, saying, "If anyone should try to stop me, I will first dash my child to death, and then hang myself with a length of rope, leaving her behind in my place."

Thereupon, without ordering the beating to proceed, she threw herself to the ground, where she lay in a faint, stretched out at full length:

Oblivious to human affairs.

The commandant, in a state of panic, hastily lifted her up, saying, "Go ahead and beat her however you want. Don't get so upset over it."

Thereupon, the pitiable Sun Hsüeh-o was:

Forcibly turned over on the ground,[12]

stripped of her clothing, and subjected to thirty strokes with the heavy bamboo. She was beaten until:

The skin was broken and the flesh was split.

Ch'un-mei then dispatched a young jailer to summon Auntie Hsüeh in the middle of the night and instructed her to take Sun Hsüeh-o off empty-handed and offer her for sale.

Taking Auntie Hsüeh aside, she said to her, "I want no more than eight taels of silver for her. Take this whore of a slave away, and do your best to sell her into a house of prostitution. I don't care how much money you make on the transaction, but if you dispose of her anywhere else, and I hear about it, I won't have anything more to do with you."

"Who else do I depend on for my livelihood?" said Auntie Hsüeh. "I can hardly refuse to do as you say."

That very night she took Sun Hsüeh-o home with her, where she continued to weep pitifully:

In sorrow and distress,

until the day dawned.

"There's no point in crying any more," Auntie Hsüeh urged her. It's just your bad fortune to have ended up in the hands of your enemy. His Honor is not ill-disposed toward you, but unluckily your old enemy, harboring her old resentment, is out to hurt you, and His Honor feels that:

The situation is out of his control.

Since she has borne him a son, he feels obliged to accommodate her every wish. Even his secondary consort Sun Erh-niang feels that she must give way to her. As the saying goes:

Even a worker who pilfers the rice will sometimes
rise to become head of the granary.

There is nothing more to be said about it. You should swallow your resentment and stop crying."

Sun Hsüeh-o dried her tears and thanked Auntie Hsüeh, saying, "I only hope that sooner or later you can find a good customer for me, who will be able to support me."

“She ordered me repeatedly,” responded Auntie Hsüeh, “to sell you into a house of prostitution. But I feel that:

Those who raise sons and raise daughters,
Should be governed by Heavenly principle.

I will endeavor either to find a monogamous match for you, so there will be but:

One husband and a single wife;

or marry you to a merchant with limited capital, who will be able to support you.”

Sun Hsüeh-o thanked Auntie Hsüeh for this with:

A thousand thanks and ten thousand
expressions of good will.

Two days later, Old Mother Chang, the proprietress of an inn next door to Auntie Hsüeh’s residence, came over to see her and asked, “What woman are you harboring in your place that cries so piteously?”

Auntie Hsüeh invited her inside and said, “This is the lady in question. She comes from a prominent household but was unable to get along with her mistress and has been driven out and turned over to me to find her a husband. She is hoping for a monogamous match, involving but:

One husband and a single wife,

in order to avoid such rancorous conflicts in the future.”

“There is a cotton merchant from Shantung lodging at my inn,” said Old Mother Chang. “His name is P’an the Fifth, he is thirty-six years old, has several cartloads of cotton wool to sell, and often stays at my place. The other day he told me that he has a mother who is more than seventy years old and is unwell, and that his wife died half a year ago, so that he has no one to look after her. He has repeatedly asked me to arrange a match for him, but I have been unable to find anyone suitable. It seems to me that this lady is about the same age and would make a good wife for him.”

“I will not deceive you,” said Auntie Hsüeh, “but this lady comes from a prominent household and is adept at both rough and refined

domestic work. As for needlework and suchlike feminine accomplishments, not to mention:

Skill with cooking pots and stoves,[13]

That naturally goes without saying.

In addition to which, she makes excellent soups. At present, she is just thirty-four years old, and her owner is asking only thirty taels of silver for her, so she ought to be a good match for him."

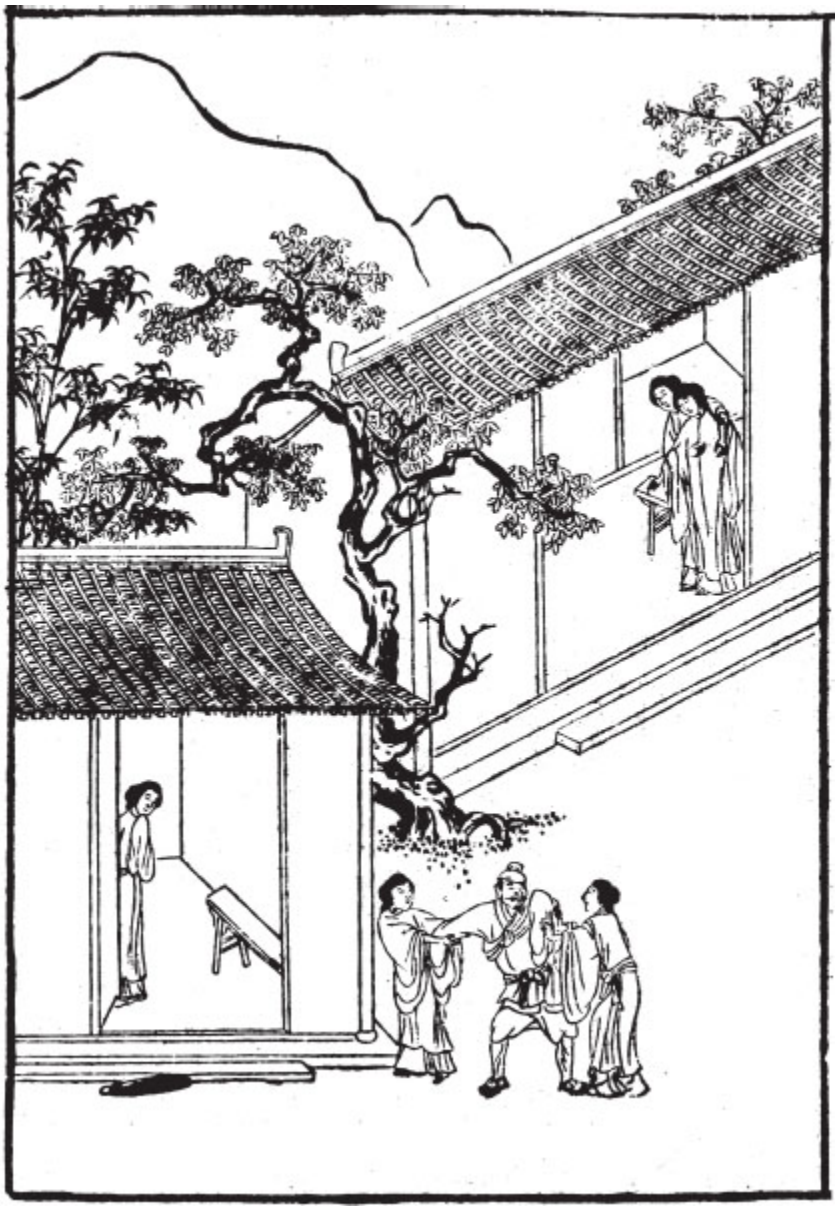
"Does she have trunkloads of personal belongings?" asked Old Mother Chang.

"She has only the clothing she is wearing and the hairpins and bracelets she has on," replied Auntie Hsüeh. "She is without any other luggage."

"In that case," said Old Mother Chang, "I will go back and tell him about her, and propose that he come over to see her for himself."

After concluding this discussion, and drinking her tea, she sat a little longer and then went home. That evening, she told her lodger about it.

The next day, after breakfast, she actually did bring her lodger over to see for himself. When he saw that Sun Hsüeh-o was both attractive and young, he promptly offered to pay twenty-five taels of silver for her, and to give Auntie Hsüeh an additional tael of silver as her go-between's fee. Auntie Hsüeh did not bother to bargain with him but proceeded to weigh the silver and write out a contract, allowing him to take her away that very night, so they could leave the next morning.



Sun Hsüeh-o Becomes a Trollop in My Own Tavern

After the transaction was concluded, Auntie Hsüeh had someone alter the wording of the contract, weighed out a mere eight taels of silver, and then had this amount delivered to Ch'un-mei in the commandant's household, and report that she had sold her into a house of prostitution.

P'an the Fifth took Sun Hsüeh-o back to Old Mother Chang's place to spend the night, and during the fifth watch the next morning he thanked Old Mother Chang and took his leave of her,

after which, the two of them got into a cart and headed straight for Lin-ch'ing. It was the sixth month at the time, so the days were long, and the sun had just begun to set when they arrived at the dock and made their way to My Own Tavern.

This establishment had more than a hundred rooms, in which unlicensed prostitutes and singing girls from all over, including the licensed quarter, were housed. Sun Hsüeh-o was led into a half-sized chamber containing an earthen k'ang, on which there sat a fifty- or sixty-year-old woman. There was also a sixteen- or seventeen-year-old girl from the establishment waiting upon her, whose hair was done up in two curled knots on either side of her head, who was made up with white face powder and red lips, was garbed in soft damask clothing, and was standing by the k'ang strumming a balloon guitar.

When Sun Hsüeh-o saw this, she gasped in distress, for she realized that this man P'an the Fifth must be a white slaver, who had bought her in order to make her into a powder-faced singing girl. She was renamed Yü-erh and, like the other young girl, whose name was Chin-erh, was expected to make her living by taking a little gong with her every day, and frequenting the taverns on the dock in order to attract customers, and sing to them.

No sooner did she enter the door than P'an the Fifth:

> Without discussing the pros and cons of the matter,[14]

proceeded to give her a beating, and restrict her to her bed for two days, while giving her only two bowls of rice to eat. She was then given instruction in how to play musical instruments and sing, and when she was not up to the mark, she was beaten again, until her body was covered with red and blue bruises. Only after she began to get the hang of it was she given fine clothing, properly made up, and made to stand by the gate:

> Leaning upon the door with a smile,[15] and
> Provoking attention with her brows.

Truly:

> If one's real work had ever found favor in the eyes
> of one's contemporaries;

One would not have had to spend money on rouge
in order to paint portraits.[16]

There is a poem that testifies to this:

In straitened circumstances one has no place
to run and no place to flee;
No matter whether one goes south or comes north[17]
it will all be to no avail.[18]
On this night where have the varicolored clouds
ended up being scattered to?
One's dreams follow the path of the bright moon
as it sinks above the brothel.[19]

While Sun Hsüeh-o was working in My Own Tavern, it just so happened, one day, that:

As providence would have it,

Commandant Chou Hsiu sent Chang Sheng to the canal port of Lin Ch'ing to purchase ten piculs of distiller's yeast, with which to brew homemade wine. When the proprietor of My Own Tavern, the Turf-protecting Tiger Liu the Second, saw that his brother-in-law Chang Sheng had come to pay him a visit, he immediately had one of his best rooms swept clean and furnished with wine and delicacies, table utensils, seasonal fruits of various kinds, vintage wine, and fresh fish for the occasion, and invited Chang Sheng to come in for a drink.

The wine steward who was in charge of the drinks knelt down in front of Liu the Second and inquired, "Uncle, which of the singing girls from downstairs should I invite up to serve the drinks?"

Liu the Second responded by saying, "Have Old Sister Wang, Chao Chiao-erh, and P'an the Fifth's two girls, Chin-erh and Yü-erh, the four of them, come up to wait on Brother-in-law Chang."

The wine steward assented and made his way downstairs. It was not long before they heard the sound of laughter coming from the stairwell as the four singing girls, made up as flowerlike beauties, and dressed in outfits of light silk and soft damask, came up the stairs and proceeded:

Like sprigs of blossoms swaying in the breeze;

Sending the pendants of their embroidered sashes flying,
to kowtow four times before the guest, and then stand to one side.

When Chang Sheng opened his eyes wide and took a good look at them, he thought to himself, “One of these powdered faces:

Strange as it may seem,
looks just like that Sun Hsüeh-o who used to work in His Honor’s kitchen until the young mistress drove her away. How did she ever end up here, engaged in this line of work?”

Sun Hsüeh-o, also, upon surveying the scene, recognized Chang Sheng but chose not to say anything.

Chang Sheng then inquired of Liu the Second, “Where do these powdered faces come from?”

“Brother-in-law,” said Liu the Second, “there is no reason for me to deceive you. These two, who work for P’an the Fifth, are named Yü-erh and Chin-erh. This one is called Old Sister Wang, and the other is called Chao Chiao-erh.”

“I recognize Old Sister Wang,” said Chang Sheng, “and this Yü-erh from the P’an establishment also looks familiar to me.”

He then called Yü-erh over to him and whispered to her, “Are you not Sun Hsüeh-o from His Honor’s residence? How did you happen to end up here?”

No sooner did Sun Hsüeh-o hear his question than she began to:

Shed two streams of tears,
and said:

“It’s a long story.”

She then proceeded, thus and so, to explain what had happened, saying, “I was tricked by Auntie Hsüeh, who sold me for twenty-five taels of silver, only to end up here:

Entertaining at parties and endeavoring to sing:
Engaging customers and catering to their wishes.”

Chang Sheng had noticed how attractive she was in the past and felt himself drawn to her, while Sun Hsüeh-o did her best to cater to him as she served the drinks, and the conversation between them started to warm up. Sun Hsüeh-o and Chin-erh then took up their

balloon guitars and proceeded to sing a song for Chang Sheng as he drank his wine, to the tune “Four Pieces of Gold”:

In my last incarnation, I imagine,
I must have owed him a love debt due
in this life;
For he has abandoned me along the way,
So that our lover’s knot cannot be tied.
To speak of it floods my cheeks with tears;
When depressed, my sorrow is as deep as the sea.
As for our myriad oaths of fidelity,
What has become of them now?
You wretched scoundrel!
How can you ignore the love I have lavished
upon you all this time?[20]

After the song was finished, the two of them, what with:

The raising of glasses and passing of cups,
Hugging the turquoise and cuddling the red,

continued to drink until they began to feel the effects of the wine. As the saying goes:

Worldly wealth, painted faces, and wine
in the sing-song houses;
Who is there who is not deluded
by these three things?[21]

Chang Sheng became enamored of Sun Hsüeh-o, and the two of them spent the night together in a room at the tavern. Sun Hsüeh-o, employing her mastery of the arts of the bedchamber, and whispering oaths of fidelity into his ears, gave herself over to Chang Sheng.

They exhausted themselves to please each other,
Like fish sporting in the water,

in ways that:

Were too multifarious to describe in detail.

The next day, by the time they got out of bed and performed their ablutions, Liu the Second had already brought up a serving of wine and delicacies in order to provide his brother-in-law with a

pick-me-up. After they had sated themselves on this repast, served in:

Large platters and large bowls,

Chang Sheng got together his luggage, fed his horse, packed up the shipment of distiller's yeast, and prepared to depart, along with his attendants.

As he was about to go out the door, he gave Sun Hsüeh-o three taels of silver and said to Liu the Second, "See that you look after her well, and don't let anyone take advantage of her."

From this time on, whenever Chang Sheng came to the canal port of Lin-ch'ing on business, he would get together with Sun Hsüeh-o in My Own Tavern; and afterwards, as he traveled back and forth, he agreed to pay P'an the Fifth a few taels of silver every month, in order to maintain her as his mistress, and prevent her from taking on any other customers. Liu the Second, out of a desire to please his brother-in-law, did not even demand any rent for her and went so far as to fleece his other customers in order to pay for her keep, and provide Sun Hsüeh-o with fuel and rice. There is a poem that testifies to this:

Who could know at the time the way in which
  he would indulge his desires?
Given to lust, and relying on his influence,
  his acts are unconscionable.
Calamity does not seek people, they
  court it themselves;
Beauty does not delude people, they
  delude themselves.

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 95

P’ING-AN ABSCONDS WITH JEWELRY FROM THE PAWNSHOP; AUNTIE HSÜEH CLEVERLY PROPOSES A PERSONAL APPEAL

Some words of admonition:

If you are fortunate, do not expect to enjoy it forever;
When your fortune runs out, you will be poverty-stricken.
If you have authority, do not expect it to last forever;
When your authority runs out, you will face your enemies.
One’s good fortune should only be relied on providently;
One’s authority should always be exercised deferentially.
In this human world of ours, authority and good fortune;
May seem to begin well enough, but often end in calamity.[1]

THE STORY GOES that Sun Hsüeh-o was sold into the life of a singing girl working out of My Own Tavern. But no more of this. At this point our story divides into two.

To resume our story, after Hsi-men Ta-chieh committed suicide, and Wu Yüeh-niang took Ch’en Ching-chi to court for it, Lai-chao, the head servant in the household, also passed away, and his wife “The Beanpole” took her son Little Iron Rod and remarried someone else. Lai-hsing was then made responsible for the gate. The maidservant Hsiu-ch’un left the household after being turned over to Nun Wang to serve as a novice. Lai-hsing’s wife Hui-hsiu had also died, and he had been some time without a spouse. The wet nurse Ju-i was in the habit of taking the baby Hsi-men Hsiao-ko into his quarters to play, and to enjoy snacks there. Lai-hsing would also provide wine and drink with her. The two of them flirted with each other, back and forth, until they ended up consummating an affair.

This happened on more than one occasion, and when Ju-i returned to the rear compound, her face would be red.

When Yüeh-niang became aware of what was going on, she gave her a dressing down; but on the grounds that:

Domestic scandals should not be noised abroad,[2]

she presented her with an outfit of clothing, four hairpins, a silver brooch in the shape of the character for long life, and an ornamental comb for her hair; selected an auspicious day for the occasion; and gave her to Lai-hsing as his
wife. During the day, she continued to work in the kitchen, look after Hsi-men Hsiao-ko, and serve in the rear compound; while at night, she would go out to his quarters in the front compound and sleep with him.

One day, on the fifteenth day of the eighth month, it was Yüeh-niang's birthday, and Sister-in-law Wu, along with Wu the Second's wife, and the three nuns, came to celebrate it with her and were served drinks in the parlor of the master suite. That evening, arrangements were made for them all to stay overnight in Meng Yü-lou's former quarters on the other side of the courtyard, so they could listen to the nuns recite a precious scroll for them.

During the second watch, the maidservant Chung-ch'iu, who had been assigned to look after their tea, was called for by Yüeh-niang but did not respond. When Yüeh-niang went into the master suite to look for her, what should she see but Tai-an, who was making out vigorously with Hsiao-yü on the edge of the k'ang. Upon seeing her push open the door and come in, they became so flustered they hardly knew what to do with themselves.

Yüeh-niang chose not to say a word about it, merely remarking, "You lousy little stinker! Why haven't you gone to the kitchen and taken care of the tea? The nuns in the other room over there have been reciting a precious scroll all day long and need some tea to drink. What are you doing in here?"

"Chung-ch'iu has been tending the stove," responded Hsiao-yü, "and I told her to prepare the tea."

With her head hanging sheepishly, she then proceeded to make her way outside, while Tai-an headed through the ceremonial gate to the front compound.

Two days later, after Sister-in-law Wu, Wu the Second's wife, and the three nuns had returned home, Yüeh-niang had Lai-hsing vacate his quarters and refurbished them for Tai-an to reside in, while moving Lai-hsing into what had been Lai-chao's quarters, so he could take charge of the front gate. She then had two sets of bedding made for Tai-an, along with an outfit of new clothing, a newly blocked hat with a new hairnet, and a new pair of boots and stockings. She also allowed Hsiao-yü to put up her hair and gave her a fret to wear over it, while providing her with several gold and silver hair ornaments, four silver hairpins with gold heads, bracelets, pendant earrings, finger rings, and the like, along with two outfits of varicolored silk and satin clothing. After choosing an auspicious day for the event, she then gave her to Tai-an as his wife. During the day, she continued to wait on Yüeh-niang in the rear compound, but when the ceremonial gate between the front and rear compounds was about to be locked for the night, she would go out to sleep with Tai-an. This maidservant constantly secreted goodies of every kind and took them out for Tai-an to eat. Yüeh-niang saw what she was doing but pretended not to notice. As the sayings go:

> Those who dote on another do not see clearly;
> Those who are covetous can never be satiated.[3]
> When veal and wine are not doled out equally;

Tai-an Seduces Hsiao-yü and Is Allowed to Marry Her

Even the finest teams will split and scatter.[4]
If the household is not governed impartially;
The male and female servitors will resent it.

To resume our story, when P'ing-an saw that Yüeh-niang had favored Tai-an by giving him Hsiao-yü as a wife, providing him with quarters of his own to live in, and bestowing new clothing upon

him, he resented the fact that, though at the age of twenty-one he was two years older than Tai-an, she had not seen fit to provide him with a wife, or with quarters of his own.

One day, in the pawnshop, he was present when Manager Fu Ming accepted a set of gold head ornaments and a gilded buckle from a customer, in return for a loan of thirty taels of silver, which he agreed to redeem, with the added interest, in a month. Manager Fu Ming, along with Tai-an, then proceeded to stow them away in the shop's large storage cabinet.

What they did not anticipate was that P'ing-an:

On seeing their value, developed ideas,

and surreptitiously made off with them, along with the box they were in, and made his way to the brothel of Wu Ch'ang-chiao, or Longfoot Wu, in the Southern Entertainment Quarter, where he patronized the two unlicensed prostitutes that worked there, one of whom was named Hsüeh Ts'un-erh, and the other Pan-erh, and spent two nights with them. When the pimp of the establishment observed that he was spending money so recklessly, that his box contained gold head ornaments, and that he was flaunting silver ingots in order to buy wine, and gifts for the proprietress, he reported him to the local constable, who confined him to his room, boxed his ears twice, and took him into custody.

It was one of those occasions when:

Something was destined to happen.

Who could have anticipated that just at this juncture, Wu Tien-en, who had recently been appointed to the position of a suburban police chief, happened to be riding by in the street, preceded by a pair of runners bearing placards announcing his office. When he saw what was going on, he asked who the shackled culprit might be.

The constable knelt down before him and reported, thus and so, saying, "The person in question appears to have stolen some things and fled to the Southern Entertainment Quarter, where he has been patronizing prostitutes, and paying for them with gold and silver head ornaments. Having found this suspicious, your humble servant has put him under arrest."

“Bring him along with you so I can interrogate him,” ordered Wu Tien-en.

P’ing-an was then taken to the police headquarters, where Wu Tien-en took his place on the bench, with armed lictors arrayed to either side, and the local constable dragged his tethered prisoner before him.

P’ing-an recognized Wu Tien-en and thought to himself, “Since he was formerly a manager in my master’s household, he is sure to let me go.”

The first thing he said was, “Your humble servant is P’ing-an from Hsi-men Ch’ing’s household.”

“Since you are a servant from his household,” said Wu Tien-en, “what have you been up to in this brothel with these gold objects?”

“My mistress,” said P’ing-an, “had lent these head ornaments to a relative to wear and sent me to bring them back to her. I was late in returning, and the city gates were closed when I got there, so I went to that brothel to seek a place to stay overnight. I could not have expected to be arrested by the local constable.”

Wu Tien-en derided him, saying, “Slave that you are, you’re talking nonsense. Your household is amply supplied with this sort of head ornaments, and other objects of gold and silver. What reason would they have for turning over head ornaments like these to a slave like you in order to spend in a brothel? I imagine you must have stolen these things. You had better explain yourself if you want to avoid punishment.”

“It is a fact,” responded P’ing-an, “that a relative of the family borrowed these head ornaments, and the First Lady sent me to bring them back. I would not dare to tell a lie.”

Wu Tien-en was enraged at this and reviled him, saying, “This slave is really a thief. Without a beating, he will not confess.”

He then shouted at his attendants, “Put the squeezers on this slave for me.”

The squeezers were then fastened onto him, and when they were applied he:

Howled like a stuck pig,

calling out, “Your Honor, stop applying the squeezers to me. If you only let me do so, I will tell you the truth.”

“If you tell me the truth,” responded Wu Tien-en, “I will stop squeezing you.”

P’ing-an then testified, saying, “Your humble servant actually did steal a set of gold head ornaments that someone had left at the pawnshop, along with a gilded buckle.”

“Why did you steal them?” asked Wu Tien-en.

“I am twenty-one years old this year,” responded P’ing-an, “and the First Lady had promised to find a wife for me, but she has not done so. Meanwhile, she has given one of the maids from her own quarters as a wife to another household servant named Tai-an, who is only nineteen years old. It was because I was so upset over this that I stole these head ornaments from the pawnshop.”

“I imagine,” pronounced Wu Tien-en, “that this page boy Tai-an must have been engaging in hanky-panky with Mistress Wu, and it must be for that reason that she has given her maidservant to him as a wife. Tell me the truth about it. Since it has nothing to do with you, I will let you off.”

“I don’t know anything about that,” responded P’ing-an.

“You are not telling the truth,” pronounced Wu Tien-en. “Subject him to the squeezers once again.”

The attendants put the squeezers back on, which threw P’ing-an into such consternation that he called out inarticulately, “Your Honor, don’t subject me to the squeezers again. I’ll tell you all about it.”

“Here we go again,” said Wu Tien-en. “Simply tell me about it then. I dare say it has nothing to do with you.”

The squeezers were then released, and P’ing-an said, “It is true that the First Lady has been engaging in hanky-panky with Tai-an. He started out by seducing her maidservant Hsiao-yü, but when the First Lady discovered it, she chose not to say a word about it but actually bestowed a lot of clothing and jewelry upon her and gave her to him as a wife.”

When Wu Tien-en heard this, he had the docket officer take a record of his testimony and make up a formal deposition. He then

incarcerated P'ing-an in the police office to await the issuing of arrest warrants for Wu Yüeh-niang, Tai-an, and Hsiao-yü, so that he could hold a hearing on the case.

To resume our story, one day, when it was discovered that the head ornaments in question were missing from the cabinet in the pawnshop, Manager Fu Ming, in a state of fear and consternation, questioned Tai-an about it.

"I have been looking after the wholesale pharmaceutical shop," responded Tai-an, "while you have been earning your livelihood over there. I don't know anything about it."

"I put that box of head ornaments in the storage cabinet," said Manager Fu Ming. "How could they have disappeared this way?"

He then proceeded to look all over for P'ing-an but could find no trace of him. This disturbed Manager Fu Ming so much that he took to:

Burning incense and swearing oaths;

and when the owner sent a servant to redeem the head ornaments he had pawned, Manger Fu could only say that he hadn't been able to find them yet.

When the servant had returned several times without being able to retrieve the head ornaments, he stood outside the door of the shop and made a fuss, saying, "Those things were left with you two months ago, and my master is prepared to pay you back both the original sum for which they were pawned and the interest; so how can you refuse to turn over the head ornaments and buckle to me? They are worth seventy or eighty taels of silver."

When Manager Fu Ming learned that P'ing-an had not returned home that night, he realized that he must have stolen the missing objects and sent people out to look everywhere for him, but they were unable to find him.

When the servant of the owner returned once again and made a fuss outside the door, Manager Fu suggested to Yüeh-niang that they should give him fifty taels of silver to settle the matter, but he refused to accept the offer, saying, "Those head ornaments are worth sixty taels of silver and the buckle, along with the precious

stones and pearls with which they are inlaid, are worth another ten taels. So you should pay seventy taels of silver as compensation."

Manager Fu Ming offered to pay him an additional ten taels of silver, but he refused to accept it and insisted on continuing to wrangle with him.

Just as they continued to argue about it, someone showed up and reported, saying, "The page boy P'ing-an from your household stole the head ornaments in question and went off to the Southern Entertainment Quarter where he has
been patronizing prostitutes. He has been arrested by Police Chief Wu Tien-en, who is currently holding him in detention. You ought to send someone as quickly as possible to identify the stolen goods."

When Wu Yüeh-niang heard that Wu Tien-en was now serving as a police chief, she recalled that he had originally been employed as a manager by their household, and she invited her elder brother Wu K'ai to come and consult with her about it.

They forthwith wrote out a claim certificate and sent Manager Fu Ming off with it, the next day, to retrieve the missing goods, saying to him:

"If the original objects are only recovered,
There will be no reason for further dispute;
or for anyone to continue farting around this way in front of our door."

Manager Fu Ming took the document with him and set out for the police office, expecting that Wu Tien-en, out of consideration for the fact that they had formerly been colleagues, would allow him to retrieve the head ornaments. He could hardly have anticipated that Wu Tien-en would, on the contrary, revile him as an old dog, and an old slave, order the lictors to drag him down for a beating, and strip off his clothing, so that his bare buttocks were exposed for what seemed like half a day.

Only then did he allow him to get up, before saying to him, "The page boy from your household has testified that your mistress, née Wu, has been carrying on an illicit affair with Tai-an. I have already reported this to the prefectural and district authorities and am

planning to issue a warrant summoning her here to respond to his testimony. And yet, old dog bone that you are, you have the nerve to come here and attempt to retrieve the stolen goods."

After being reviled as a slave and an old dog a thousand, if not ten thousand times, Manager Fu Ming hastened home in a state of consternation as fast as he could go. Upon arriving there, he did not dare to conceal the truth of the matter but told Yüeh-niang, thus and so, all about it.

If Yüeh-niang had not heard this, nothing might have happened; but having heard this account, truly, it was just as though:

The eight-boned structure of her skull had been
  split asunder;
Only to have poured into it half a bucketful
  of icy snow.

She was so upset that her hands and feet became paralyzed, on top of which, she observed that a servant of the owner of the head ornaments had come back to the door, where he engaged her in:

A vituperative altercation,

saying, "Your household has lost track of the head ornaments and has not only failed to return the original objects but has also failed to pay anything in compensation, while tricking me into running back and forth time and again. One day you trick me into coming to pick up the objects, and another day you tell me to wait until you have recovered them. But truly, where do you expect to recover them from? How can you be so unreasonable?"

Manager Fu Ming did his best to placate him, saying, "If you will just have patience for a few days, we will recover the head ornaments for you. And if we fail to do so, we are willing to pay double their worth in compensation."

The servant said, "Wait until I report back to my master," and then went his way.

As for Yüeh-niang, she:

Felt worry piled upon worry, and
Her eyebrows remained contracted.

After sending a page boy to ask her elder brother Wu K'ai to come consult with her, she suggested to him that he should pull strings on her behalf by speaking to Wu Tien-en and persuading him to drop the case.

"I'm afraid he is unlikely to respond to any string pulling," responded Wu K'ai. "The only thing that may move him is a bribe."

"It is thanks to us that he obtained his official position in the first place," said Yüeh-niang. "We gave him a loan of a hundred taels of silver at the time, for which my husband would not even accept a promissory note; and now he is:

Requiting kindness with enmity."

"Sister," said Wu K'ai, "it is pointless to say that. From time immemorial, he is scarcely the only one to:

Forget favor and break faith."

"Brother," responded Yüeh-niang, "I can only rely on you to do your best to find a way of handling this. Give him several tens of taels if you must, in order to recover those head ornaments and return them to their owner: thus preventing any further wrangling over it."

She then proceeded to offer Wu K'ai a meal, before sending him on his way. When Yüeh-niang saw her elder brother to the gate, by fortunate coincidence, she caught sight of Auntie Hsüeh, who was carrying her box of trinkets and leading a young maidservant, as she passed by on the street.

Yüeh-niang called her to a halt and asked her, "Auntie Hsüeh, where are you headed? And why have you not come here to visit for so long?"

"Venerable Lady," responded Auntie Hsüeh, "that's a fine way to talk. I've been extremely busy the last few days and have had too much to do. The young lady, formerly from our household, has sent jailers or servants to summon me several times, but I have been too busy to go."

"Just look at you, Auntie," said Yüeh-niang. "What nonsense you talk. Since when has she become a young lady?"

“Right now,” responded Auntie Hsüeh, “she is no longer the young lady, but has been promoted to the status of principal wife.”

“How has she become a principal wife?” asked Yüeh-niang.

“Venerable Lady,” responded Auntie Hsüeh, “I guess you don’t know about it yet. It was just her good luck that after she bore him a son, his first
wife died, and His Honor the commandant moved her into the master suite and made her his legally recognized principal wife, superior in status to his secondary lady, Sun Erh-niang. He has purchased two wet nurses and four maidservants to wait upon her, in addition to which she is served by two former singing girls whom he has deflowered. If she wishes to punish any of them, she subjects them to the rod, and His Honor does not dare to interfere, not wishing to do anything that might anger her. The other day, for some unknown reason, she had Sun Hsüeh-o given a beating, plucked her hair out, and called for me in the middle of the night to take her away, after selling her to me for no more than eight taels of silver. At present, Sun Erh-niang has only one maidservant, named Ho-hua, to wait upon her, while Ch’un-mei has four or five, in addition to the two wet nurses, and still objects that she has too few. Sun Erh-niang doesn’t dare to complain about this but merely addresses her as, ‘Mistress this’ and ‘Mistress that,’ all day long in order to placate her; and the other day, she said to me, ‘Auntie Hsüeh, try to find another young maidservant to wait on me. I regret to say that the one I have isn’t able to do much of anything except tend the stove.’ Things are complicated in those quarters of hers. Today, while I was still asleep early in the morning, she sent a jailer over twice to summon me to her place as quickly as possible. She wanted me to supply her with a pair of ornaments with kingfisher feather inlays and inscribed with images of auspicious clouds, and a silver pin for holding her chignon in place, in the shape of nine phoenixes holding strands of pearls in their beaks, and with pendants of green and red precious stones set in plaques of gold. She gave me the sum of five taels of silver for this purpose, but I have managed to misplace it somewhere and have not yet given her the pieces she ordered. When I go to see her, she is sure to give

me a dressing down. Right now, I'm on the way to deliver this maidservant to Sun Erh-niang."

"Come back to the rear compound with me," said Yüeh-niang, "so I can have a look at that ornament with kingfisher feather inlays."

So saying, she escorted Auntie Hsüeh back to the parlor in the rear compound and offered her a seat. Auntie Hsüeh then opened her box of trinkets and showed the pieces in question to Yüeh-niang. They were, indeed, exquisitely crafted. The first item was about four fingers wide, which was enough to cover a fret, with its gold and turquoise hues setting each other off, its kingfisher feather inlays protruding, and its back plated with gold. The item with the nine phoenixes holding strands of pearls in their beaks, and its gem-studded pendant plaques, was exceptionally well fashioned.

Auntie Hsüeh said, "This ornamental piece cost three taels and five mace of silver to make, while the other piece, inscribed with auspicious clouds, cost only one tael and five mace of silver, but I still haven't located the money she gave me."

As they were speaking, whom should they see but Tai-an, who came in and said to Yüeh-niang, "The man who is trying to retrieve those pawned head ornaments has come back again and is out front making a fuss about it. He says that the owner cannot wait any longer to get them, and that if they are still not forthcoming tomorrow, he will hold Manager Fu Ming accountable and will take him off somewhere to settle the matter. Uncle Fu the Second is so upset at the prospect that he has gone home, and the servant of the owner has also departed after delivering his threats."

"What is that all about?" asked Auntie Hsüeh.

Yüeh-niang gave a long sigh and then told Auntie Hsüeh, thus and so, "That slave of ours, P'ing-an, absconded with a set of gold head ornaments and a gilded buckle that someone had deposited in our pawnshop and fled to a brothel in the Southern Entertainment Quarter outside the city where he patronized a pair of prostitutes. He has been arrested by the police chief Wu Tien-en and is being held in the lockup there. The owner has sent someone to redeem the pawned head ornaments, but they are unavailable, so he has been

making a fuss in front of the gate. The police chief Wu Tien-en is malevolently trying to shake us down by not letting us retrieve the stolen objects, and threatening our manager with a beating, with an eye to extorting money from us. I have been unable to come up with a solution to the problem. Ever since my husband died:

Misfortunes and losses have befallen me,

and I have been taken advantage of by others. It is really hard to take."

As she spoke, tears fell profusely from her eyes.

"My Good Lady," said Auntie Hsüeh, "There is a road open to you if you do not refuse to take it. If you will write a note to our young lady, I will also explain the situation to her, and she will get His Honor the commandant to issue an order to the police department, which should enable you to retrieve not just one set of head ornaments, but as many as ten, if need be."

"Commandant Chou Hsiu is a military officer," said Yüeh-niang. "I doubt if he has jurisdiction over the police department."

"Lady," responded Auntie Hsüeh, "You may not know it yet, but the Emperor has recently issued an edict conferring a wide range of powers on Commandant Chou. He has the right to call the roll and issue commands to the personnel in charge of the local area, the rivers and canals, the troops and horses, and the stocks of money and grain throughout his jurisdiction. Moreover, the apprehension of bandits and felons both east and west of the Grand Canal is in his hands."

When Yüeh-niang heard this, she said, "If he does actually possess these powers, Auntie Hsüeh, I will indeed trouble you to convey my regards to Sister P'ang Ch'un-mei. Tell her that:

One guest does not trouble two hosts,

and ask her to put in a word on my behalf with His Honor Chou Hsiu, requesting that he try to retrieve this set of head ornaments from the police department for me. If you will do so, I will reward you with five taels of silver."

"My good Lady," responded Auntie Hsüeh, "it is not money that motivates me. When I saw how distressed you were just now, I

could hardly bear it. Get
someone to write out a note for you. I don't need any tea but will go straight to the commandant's household and speak to the young lady about it. If I am successful, you can give me whatever you want. Even if I am unsuccessful, I will come back and report to you."

Yüeh-niang then told Hsiao-yü to provide a serving of tea for Auntie Hsüeh.

"It's getting late," said Auntie Hsüeh. "I don't need any tea. Just get one of your senior servants to write out a note for you, and I'll take it with me. You don't know how busy I am."

"I understand," said Yüeh-niang. "You've been out and about for half a day already. Have a pastry before you go."

Hsiao-yü then proceeded to set up a table, and lay out a serving of tea and pastries. Yüeh-niang kept her company as she drank her tea, and Auntie Hsüeh gave two pastries to the young maidservant she had with her.

"How old is this maidservant?" asked Yüeh-niang.

"She is just eleven this year," replied Auntie Hsüeh.

It was not long before Tai-an, in the front compound, finished writing the note; and Auntie Hsüeh, having finished her tea, tucked it into her sleeve, said good-bye to Yüeh-niang, and went out with her box of trinkets. After exiting the gate, and:

Rounding bends and turning corners,

she made her way straight to the commandant's residence.

Ch'un-mei was still lying on a heated k'ang, not having risen yet, when whom should she see but her senior maidservant Yüeh-kuei, who came in and announced, "Auntie Hsüeh has come to see you."

Ch'un-mei then told her junior maidservant Ts'ui-hua to open the casements, so that the sunshine brightly illuminated the gauze covered windows.

Upon coming inside, Auntie Hsüeh remarked, "Young Lady, I see that you haven't gotten up yet."

She then put down her box of trinkets, got down on her knees, and kowtowed to her.

“There’s no need for any of that,” said Ch’un-mei. “What are you kowtowing to me for?”

She then explained, “I’ve been feeling out of sorts and have gotten up later than usual today,” and she went on to ask, “Have you brought those ornaments with inscribed auspicious clouds and nine phoenixes that you have had made for me, or not?”

“My Lady,” responded Auntie Hsüeh, “those two ornaments took quite a lot of trouble to make. It was only last night that I was able to pick them up from the jeweler’s shop. I was planning to deliver them to you today but did not expect you to send a jailer after them.”

She then took them out and handed them to Ch’un-mei to look over. Ch’un-mei felt that the ornament with the kingfisher feather inlays and inscribed auspicious clouds was not as striking as she would have liked but put them back in their cardboard box and handed them to Yüeh-kuei to put away.

She then ordered a serving of tea for Auntie Hsüeh to drink. Auntie Hsüeh then called in the young maidservant she had brought with her and told her to kowtow to the lady.

“Where is she from?” asked Ch’un-mei.

“The Second Lady has spoken to me several times,” explained Auntie Hsüeh, “telling me that Ho-hua is only able to cook, and asking me to find another young girl for her, whom she can teach to do needlework. That is why I have brought this youngster with me. She is the daughter of a country family and is only eleven years old this year. As trainable material, with the proper discipline it should be possible to teach her to do whatever is needed.”

“If you had found her a girl from the city,” remarked Ch’un-mei, “she might have turned out to be cleverer. What do these country girls know? Just the other day, a certain Old Mother Chang tried to sell me two young maidservants from the countryside. One of them was a ten-year-old, and the other eleven; and their names were Sheng-chin and Huo-pao; but neither of them turned out to be any good. Their parents wanted five taels of silver for each of them and were waiting outside to collect the money. I told the go-between to tell their parents to let them stay overnight, so I could test them out,

and see how they responded; and have them come back the next day to collect their silver. I insisted on keeping them overnight, and my maidservants, just as though they:

Didn't know any better,

gave them some pork-ball soup and rice gruel to eat. Early the next morning, my maidservants started to kick up a fuss, and I scolded them, saying, 'What are you making such a fuss about?' It turned out that Sheng-chin had befouled her bedding with shit, and that Huo-pao had pissed in her pants till they were so stiff with dried urine that they could hardly be removed. It made me want to laugh on the one hand but also gave me the creeps; and when Old Mother Chang came back, I had her take them away."

She then went on to inquire, "How much are you asking for this maidservant of yours?"

"Not much at all," responded Auntie Hsüeh. "Merely four taels of silver. Her father is planning to enlist in the army."

Ch'un-mei then said to Hai-t'ang, "Take her over to the Second Lady's room. We'll arrange to pay for her tomorrow."

She also said to Yüeh-kuei, "Bring that large flagon of Chin-hua wine, and pour some of it for Auntie Hsüeh in order to fend off the cold. And bring in a box of whatever pastries are available for her to eat. At this early hour in the morning it would never do to douse her with wine on an empty stomach."

"Sister Yüeh-kuei," said Auntie Hsüeh, "don't pour any wine for me until I've finished talking to your mistress. I've already had something to drink elsewhere."

"Tell me," said Ch'un-mei, "where have you been drinking?"

"Just now," said Auntie Hsüeh, "the First Lady detained me at her place and gave me something to eat and drink. She wept as she told me, thus and so, how the page boy P'ing-an has stolen a set of gold head ornaments that someone had left in the pawnshop, along with a gilded buckle, and run off to amuse himself by sleeping with prostitutes; only to end up being arrested by the local constable, taken to the police station, and forced to endure a beating in the squeezers. The original owner sent someone to retrieve the stolen

objects and kicked up a fuss when he was unable to do so. She then sent Manager Fu Ming to try to recover the missing objects from the police station. The police chief, Wu Tien-en, formerly served as a manager in their household, and when her husband was still alive, he enabled him to gain his official position; but now he has turned against them ungratefully and subjected her page boy to the squeezers, in the hope of getting him to implicate her in some sort of misconduct. He not only refused to relinquish the stolen objects without being paid for them but also threatened Manager Fu Ming with a beating, which frightened him so that he is hiding out in his home. She asked me to come convey her respects to you. She doesn't know whether His Honor has any jurisdiction over the police station in question but hopes that you will take pity on her, since she is now all alone in the world, and ask His Honor if he can do anything about it. If he succeeds in recovering the stolen objects so she can return them to their original owner, the First Lady will come in person to express her thanks to you."

"Do you have a note explaining the situation with you?" asked Ch'un-mei. "It doesn't matter though; His Honor is out on duty right now, but when he comes home tonight, never fear, I will speak to him about it."

"I do have an explanatory note from her," said Auntie Hsüeh, as she pulled it out of her sleeve.

When Ch'un-mei had finished reading it, she casually placed it on the windowsill.

Before long, Yüeh-kuei brought in a tray with four dishes of delicacies, and, taking up a large silver goblet, proceeded to fill it to overflowing with wine, and present it to Auntie Hsüeh.

"I can't handle a thing as large as that," said Auntie Hsüeh.

"It's not as large as that thing of your husband's," Ch'un-mei said with a laugh. "Since you're able to handle that all right, why can't you handle this? No matter what, I want you to handle it for me. If you refuse, I'll tell Yüeh-kuei to hold your nose and pour it down your throat for me."

"You'd better let me have some pastries first," said Auntie Hsüeh, "in order to provide a lining for my stomach."

“Old Mother,” responded Ch’un-mei, “all you do is tell lies. You just told me that you had been given something to eat where you came from, and now you claim that you need to line your stomach.”

“The two pastries I had there,” said Auntie Hsüeh, “were not enough to last until now.”

“Auntie Hsüeh,” said Yüeh-kuei, “if you will drink this large goblet of wine, I will give you some pastries to eat. Otherwise, my mistress will say I am of no use and is likely to give me a beating.”

Auntie Hsüeh had no recourse but to let her pour the entire goblet of wine down her throat, which gave her the sensation that:

Her heart was hopping like a little fawn.

Ch’un-mei pursed her lips and told Hai-t’ang to pour out another goblet of wine and give it to her to drink.

Auntie Hsüeh pushed it aside and said, “My Good Lady, I can’t drink another drop.”

Hai-t’ang then addressed her, saying, “You managed to drink what Yüeh-kuei offered you. If you don’t drink what I offer you, the mistress will beat me instead.”

This threw Auntie Hsüeh into such a state of consternation that she got down on her knees, so her torso looked as though it were sticking straight out of the ground like a post.

“That will do,” said Ch’un-mei. “Bring a pastry over for her to eat, so she can manage to get down the rest of the wine.”

Yüeh-kuei did as directed, saying, “Auntie Hsüeh, no one is more considerate of you than I am. I have saved these corn flour pastries with rose-flavored stuffings for you to eat.”

She then presented her with a large plateful of stuffed rose-flavored cream puff pastries.

Auntie Hsüeh ate only one of them, after which Ch’un-mei said to her, “You can tuck the rest into your sleeve and feed them to that cuckold of yours when you get home.”

Auntie Hsüeh then drank the wine and endeavored to hide her embarrassment as she took the servings of smoked pork and salt-cured goose from the platter, wrapped them up, first in absorbent grass paper and then in cloth, and stuffed the package into her

sleeve. Hai-t'ang obstinately insisted on getting her to drink another half goblet of wine. Only upon seeing that she was about to throw up did she desist and clear away the utensils.

Ch'un-mei then said to Auntie Hsüeh, "Come back to check on things tomorrow, and we will weigh out the silver for the young maidservant you brought with you."

She also sent Hai-t'ang to ask for Sun Erh-niang's opinion of her, and, upon returning, she reported, "She said she would like to keep the maidservant and requested that you would pay the asking price for her."

As Auntie Hsüeh was about to say farewell and go out the door, Ch'un-mei said to her, "Auntie, you must not persist in:

Pretending to be both deaf and dumb.

That pair of ornaments inscribed with auspicious clouds that you brought me is not well enough made. You should bring me a set of better ones to look at another day."

"I understand," responded Auntie Hsüeh. "My Lady, would you please have one of your maidservants accompany me, lest the dog should bite my leg."

Ch'un-mei laughed at this, saying, "Our dog knows what he is doing. He stops biting when he reaches the bone."

She then sent Lan-hua to escort Auntie Hsüeh as far as the postern gate.

To make a long story short, at sunset that day, Commandant Chou Hsiu came back from his round of inspection, accompanied by a squad of cavalry with their identifying insignia, carrying blue command standards, and followed by another contingent holding long spears with decorated handles. When he entered the rear hall, the attending maidservants took his official cap and outer garments, after which he went into the master suite to see Ch'un-mei and his young son and was:

Delighted in his heart,

as he sat down to join them. Yüeh-kuei and Hai-t'ang brought him a serving of tea, after which he recounted the events of his tour of inspection that day. Before long, a table was set up, and a meal was

served; after which, the candles were lighted, goblets were brought out, and they proceeded to have a drink together.

Upon his asking if anything had happened that day, Ch'un-mei fetched the note and gave it to the commandant to read, saying, "It seems that over at Wu Yüeh-niang's place, thus and so, the page boy P'ing-an stole some head ornaments and has been arrested and incarcerated by the police chief Wu Tien-en, who has not allowed her to reclaim the stolen objects, and beaten the page boy in order to induce him to falsely accuse Yüeh-niang of engaging in hanky-panky with Tai-an. In the hope of extorting money from her, he is threatening to forward the case to the prefectural and district authorities."

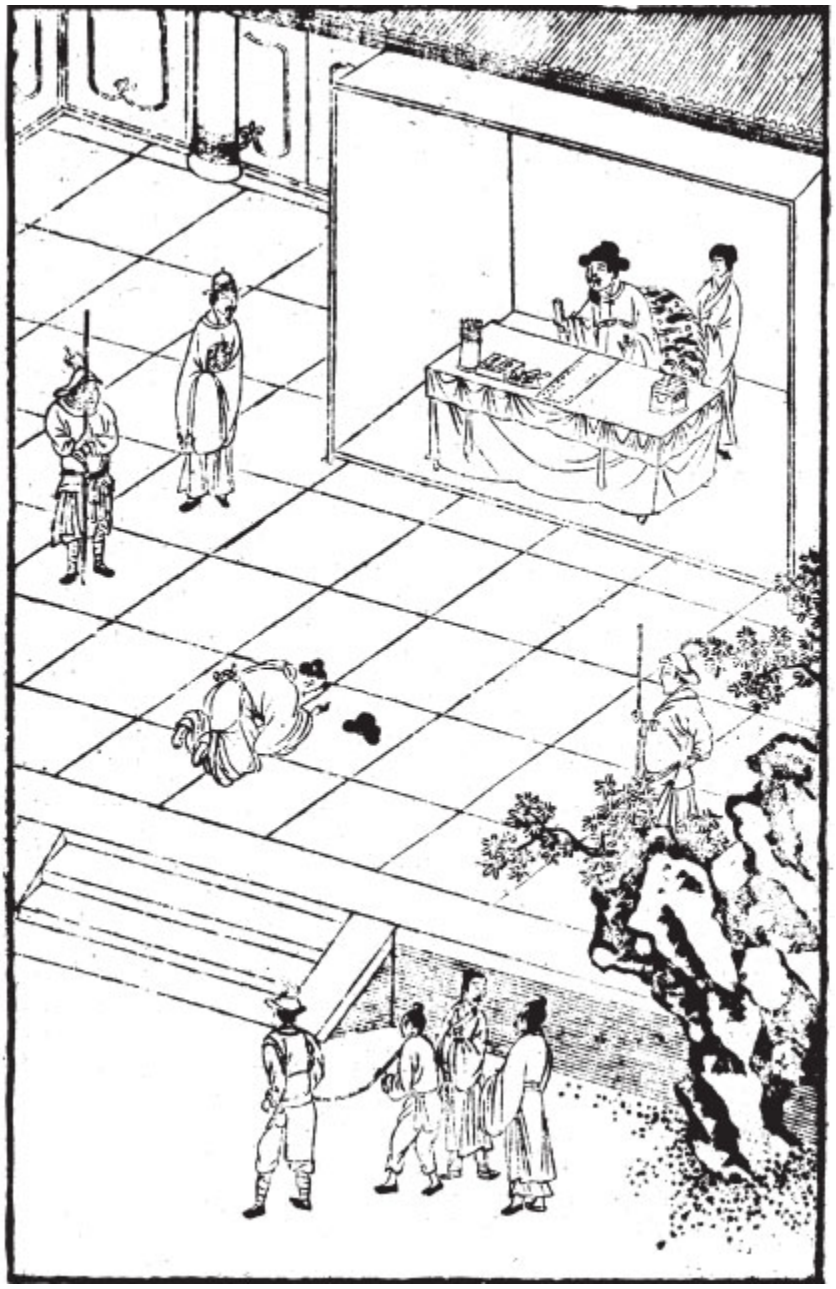
When the commandant had finished reading the note, he said, "This case falls within the jurisdiction of my office. How can he propose to forward it to the prefectural or district authorities? This rascal, Police Chief Wu Tien-en, is acting outrageously? I will issue a summons for him tomorrow and deal with him myself."

He then went on to say, "I have heard that this police chief Wu Tien-en used to work as a manager in their household. It was only because he was sent by his employer to deliver some gifts to Grand Preceptor Ts'ai Ching in the Eastern Capital that he was able to obtain this office. How can he do such an about-face and bring a false accusation against his former benefactors?"

"It is just as you say," remarked Ch'un-mei. "See what you can do to take care of the matter on her behalf tomorrow."

Of the events of that evening there is no more to tell.

The next day, he sent a message to Wu Yüeh-niang telling her to draft a written deposition on the matter and have it delivered to him. He then made out a certified document in the courtroom, written on stationery with decorative borders, and placed it in an envelope. The document read: "The Office of the Regional Military Command of Shantung, with regard to a case of larceny, requests the appearance of the relevant police chief and the culprit before his court. Delivered by the inspectors Chang Sheng and Li An. The above request is mandatory."



Wu Tien-en Acts Treacherously and Suffers Disgrace

The two of them, thereupon, took the document with them and proceeded to go first to Wu Yüeh-niang's residence. Yüeh-niang treated them to wine and food and gave each of them a tael of silver as a reward for their efforts. Since Manager Fu Ming was still confined to his bed at home, Yüeh-niang's brother, Wu the Second, agreed to accompany them to the police station.

Police Chief Wu Tien-en, on seeing that P'ing-an had been incarcerated for two days without anyone from Hsi-men Ch'ing's household offering to grease his palm about the situation, was in the very act of ordering a clerk to draft a document forwarding the case to the prefectural and district authorities, when the two emissaries from the office of the Regional Military Command showed up and delivered the certified document to him. When he saw that the inscription in red ink on the envelope indicated that both he and the culprit were ordered to appear before the commandant, and opened and read the enclosed deposition by Wu Yüeh-niang, he was thrown into a state of panic. Doing his best to placate Li An and Chang Sheng, he gave them each a tip of two taels of silver, wrote up a document about the case, and then took the accused with him as he made his way to the office of the Regional Military Command. Upon arriving there, he had to wait for what seemed like half a day before the commandant took his place on the bench, with soldiers and jailers lined up to either side, and ordered them to be brought before him.

Police Chief Wu Tien-en handed up the document he had drafted, and after the commandant had read it, he said, "This case is one that falls under the jurisdiction of this office. Why have you not forwarded it to me for a decision, but chosen to procrastinate this way, no doubt in the hope of obtaining a bribe? It is clear that you are guilty of malfeasance."

Police Chief Wu Tien-en pleaded, "Your humble servant was just in the process of drafting a document to forward to Your Honor when your summons unexpectedly arrived."

"You dog of an official!" the commandant cried at him. "This conduct of yours is detestable. How high an official are you to try to manipulate the law this way, in defiance of your superiors? I have been commissioned by the Emperor himself to protect this territory, apprehend thieves and bandits, command the military forces, and oversee the canals and waterways. My jurisdiction over these matters is clearly established. How can you feel entitled to arrest a suspect without reporting it to higher authorities, and have the culprit tortured and beaten in the endeavor to get him to falsely

implicate innocent parties? It is obvious that you are guilty of malfeasance."

When Police Chief Wu Tien-en heard this accusation, he tore off his official cap and proceeded to kowtow before him at the foot of the steps.

"I really ought to prosecute you, you dog of an official," said the commandant, "but I will let you off this once. If you commit the same offense in the future, however, I will see to it that you are indicted and arraigned."

He then had P'ing-an brought before him and said, "You slave, you are not only guilty of stealing objects but have also given false evidence implicating your employer. If every slave were like you, people would not dare to employ servants."

Turning to his attendants, he said, "Give him thirty strokes with the heavy bamboo; and seal up the stolen objects so that their original owner can send someone to repossess them."

He then called Wu the Second before him and gave him a receipt entitling him to take custody of the objects in question, and gave a card to Chang Sheng to take back to Hsi-men Ch'ing's residence, indicating that he had performed the favor that had been asked of him. Wu Yüeh-niang gave Chang Sheng some wine and something to eat and rewarded him with a tael of silver, after which he went back to report to Commandant Chou Hsiu and Ch'un-mei.

Police Chief Wu Tien-en not only had arrested P'ing-an in vain but had lost quite a few taels of silver for his pains. Wu Yüeh-niang saw to it that the head ornaments and the buckle were returned to their owner, who recognized them as his original objects and took them away without saying a word. When Manager Fu Ming had arrived home, he came down with an acute intestinal fever and was bedridden for seven days when, because it was not properly treated:

Alas and alack,

he died. When Yüeh-niang realized how much trouble it had caused her, she directed that the pawnshop should accept the repayment and redemption of property that had already been pawned but should not pay out anything in return for pawned objects in the

future. She merely had Wu the Second and Tai-an continue to operate the wholesale pharmaceutical shop at the front of their property and employed whatever proceeds were made from day to day to cover her household expenses. Now that this matter has been explained we will say no more about it.

One day, Wu Yüeh-niang summoned Auntie Hsüeh and offered her three taels of silver as a reward for her successful intervention.

"I don't want it," responded Auntie Hsüeh. "I fear that if word of it gets to the commandant's household, the young mistress will think ill of me."

"I am much indebted to you," responded Yüeh-niang, "but:

Heaven would hardly condone letting you go
unrewarded for your pains.

I will not mention it to her the next time I see her, that's all."

Thereupon, she bought four platters of delicacies, along with a freshly slaughtered pig, a jug of southern wine, and a bolt of satin fabric, and entrusted them to Auntie Hsüeh to deliver to the commandant's household as an expression of her thanks to Ch'un-mei. Tai-an donned a black silk jacket, put the card with the list of gifts into a gilt lacquer box, and accompanied her on her way to see Ch'un-mei. Upon arriving there, Auntie Hsüeh led him into the rear hall where Ch'un-mei came out, wearing a gilt-ridged cap, gold hairpins and combs, and the ornament with its nine phoenixes on her head, an embroidered jacket on her torso, and a brocade skirt, and accompanied on either side by the maidservants and wet nurses in her service. Tai-an promptly proceeded to kneel down on the floor and kowtow to her.

Ch'un-mei ordered a table to be set up and provided with tea and delicacies for Tai-an and then said to him, "What I did didn't amount to anything. Your mistress ought not to have done all this on my behalf. What need was there for her to take the trouble to send all these gifts to me? I am sure that my husband Commandant Chou will also refuse to accept them."

"My mistress says," responded Tai-an, "that the settlement of that problem caused by P'ing-an the other day was entirely owing to

the efforts expended on her behalf by His Honor and Your Ladyship. This doesn't amount to anything. These:

Paltry and insignificant gifts,

are proffered to the two of you to dispense as you see fit."

"I do not feel right about accepting them," said Ch'un-mei.

"Venerable Lady," said Auntie Hsüeh, "if you refuse to accept them, the sender will hold it against me."

Ch'un-mei then invited the commandant to come in and consult with her, after which, they agreed to accept the pig, the wine, and the delicacies, but to return the bolt of fabric. They then gave Tai-an a handkerchief and three mace of silver for his pains and also rewarded the bearer who had carried the gift box with two mace of silver.

Ch'un-mei then asked him, "How is your mistress's infant son doing?"

"The little boy is a very playful sort," responded Tai-an.

She then went on to ask, "Tai-an, when did you put up your hair and start wearing a hair net; and when did you and Hsiao-yü get married?"

"It was during the eighth month," replied Tai-an.

"When you get home," said Ch'un-mei, "be sure to convey my greetings to your mistress, and tell her how grateful I am for her generous gifts. I would like to invite her to come by for a visit, but the commandant is going to leave on another tour of inspection sometime soon. Next year, during the first month, on her son's birthday, I intend to come pay her a visit."

"If you plan to do so," said Tai-an, "I will not only tell my mistress about it when I get home but also offer to come escort you there when the day arrives."

When they had finished speaking, Tai-an prepared to leave, and Auntie Hsüeh said to him, "You go ahead. The mistress wishes to say something else to me."

Tai-an thereupon escorted the bearer of the gift box on the way home and, on seeing Yüeh-niang, told her, thus and so, "The commandant accepted only the pig, the wine, and the delicacies but

has returned the bolt of fabric. Ch'un-mei invited me back to the rear compound, gave me a serving of tea and something to eat, asked how Hsiao-ko was doing, and how things were going in the household, rewarded me with a handkerchief and three mace of silver, and the carrier of the gift box with two mace of silver, and asked me to convey her greetings to you, and thank you for your generous gifts. Initially, she refused to accept any of the gifts, but Auntie Hsüeh and I finally persuaded her to accept the delicacies, the pig, and the wine, although she insisted on my bringing back the bolt of fabric. She would have invited you to come by for a visit, but the commandant is due to set out on another tour of inspection in a few days. Next year, during the first month, on Hsiao-ko's birthday, she plans to come here for a visit."

He then went on to explain, "She occupies the master suite of five rooms; was wearing a brocade skirt, an embroidered jacket, and a gilt-ridged cap; looks plumper than she used to; and is waited on by a considerable number of maidservants and wet nurses."

"Did she really say that she is planning to come visit us next year?" asked Yüeh-niang.

"She really did say just that," responded Tai-an.

"When the day comes," said Yüeh-niang, "we will have to send someone to escort her here."

She then went on to ask, "Why has Auntie Hsüeh not appeared?"

"When I prepared to leave," said Tai-an, "she was still seated there engaged in conversation and told me to go on without her."

From this time forth, the two households resumed their social relations without interruption. Truly:

> The way of the world responds to cold and warmth;
> Human prestige is thereby enhanced or diminished.

There is a poem that testifies to this:

> Success and failure, flourishing and decay,
> are controlled by fate;
> Everything is determined by the year, month,
> day, and hour of birth.
> Those who harbor ambition in their breasts
> may achieve their goals;

But those whose purses are devoid of money
cannot depend on talent.[5]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 96

CH’UN-MEI ENJOYS VISITING THE POOLS AND PAVILIONS OF HER OLD HOME;
COMMANDANT CHOU HSIU SENDS CHANG SHENG TO LOOK FOR CH’EN CHING-CHI

Households that are solid without but hollow within
must cover their deficiencies;
In entertaining guests and responding to associates
their expenditures are great.
When one’s horses have died and one’s servants fled
it is hard to host a banquet;
When towers are foundering and buildings collapsing
pipes and voices are silenced.
One’s leased farmland and rented commercial outlets
must revert to their owners;
One’s collections of antiques, or gold and jewelry,
are given to female peddlers.
If one wishes to borrow something temporarily from
some well-to-do household;
How can one ever hope to open one’s mouth without
suffering embarrassment?

THE STORY GOES that:

Light and darkness alternate swiftly;
The sun and moon shoot back and forth like shuttles,

and, before long, it was the twenty-first day of the first month of the following year. Ch’un-mei, after consulting with Commandant Chou Hsiu, prepared a sacrificial table, replete with four kinds of preserved fruit, and a jug of southern wine, and sent their servant

Chou Jen to deliver it to Wu Yüeh-niang. In the first place, it was the third anniversary of Hsi-men Ch'ing's death; and in the second place, it was Hsiao-ko's birthday. Yüeh-niang accepted the gifts and rewarded Chou Jen with a handkerchief and three mace of silver; after which, she hastened to arrange for Tai-an to don his black livery and deliver an invitation to Ch'un-mei to come pay her a visit. The invitation read as follows:

> Deeply moved by your bountiful gifts, our humble household has hastily prepared a meager potation as a deferential compensation for your generous largess. It is our ardent wish that you will deign to mount your elegant equipage and condescend to pay us a visit. Our gratitude for your favor will know no bounds.
>
> Respectfully indited by the lady, née Wu, of the Hsi-men household and addressed to the dressing table of the virtuous and venerable consort of His Honor Chou Hsiu.

When Ch'un-mei had read the invitation, she waited until noon before setting out. When she did so:

Her head was adorned with pearls and trinkets,

including gold phoenixes, hairpins and combs, and pearl earrings; her torso was clad in a full-sleeved scarlet robe, decorated with a motif of the four animals representing the cardinal directions paying homage to the *ch'i-lin*, over a skirt of kingfisher-blue variegated brocade, from which suspended jade pendants tinkled, and which was secured with a gold girdle; while on her feet she wore shoes of scarlet embroidery with high white satin heels. She rode in a large sedan chair borne by four bearers and invested with a black satin gold lamé canopy, escorted by soldiers holding rattan rods who shouted to clear the way, accompanied by servants and attendants carrying her dressing case, and closely followed by two smaller sedan chairs for her maidservants.

Wu Yüeh-niang had invited Sister-in-law Wu to join her and had also engaged the services of two singing girls to play their instruments and sing for the entertainment of her guest. Upon hearing that Ch'un-mei had arrived, Yüeh-niang, likewise, dressed herself elaborately in mourning garments in order to receive her. She wore a five-ridged cap with a number of gold and turquoise head ornaments on her head, two pearl earrings dangled beside her

ears, and the two sides of her collar were clasped together with a gold chatelaine. On her torso she wore a white satin jacket, over a long trailing skirt of kingfisher-blue satin brocade; and on her feet she wore a pair of jade-colored satin high-heeled shoes. With Sister-in-law Wu, she then went out to the reception hall in the front compound to receive her guest.

Ch'un-mei's large sedan chair was carried all the way to the ceremonial gate between the front and rear compounds before she alighted from it and proceeded to the reception hall to proffer her greetings, with her servants accompanying her on either side. Upon arriving there, she kowtowed to Yüeh-niang:

Just as though inserting a taper in its holder.

Yüeh-niang promptly kowtowed in return, saying hastily, "The other day I
put you to a great deal of trouble on my behalf, and yet you would not even accept the bolt of course fabric I offered you. And now, deeply moved by your bountiful gift of a sacrificial table:

I will never be able to thank you enough."

"You embarrass me," protested Ch'un-mei." "My husband has nothing better than these paltry gifts to offer.

They are no more than tokens of our esteem.
I have wanted since some time ago to invite you over for a visit, but my husband was about to leave on a tour of inspection, so I failed to do so."

"Sister," said Yüeh-niang, "when is your birthday? When the day comes, I would like to buy some presents and come to see you."

"My birthday is on the twenty-fifth day of the fourth month," responded Ch'un-mei.

"I will be sure to come visit you that day," said Yüeh-niang.

When the two of them had finished with these amenities, and Ch'un-mei had accepted two obeisances from her, she insisted that Yüeh-niang should stand up; after which she proceeded to kowtow to Sister-in-law Wu, who likewise returned the courtesy.

"Sister-in-law Wu," objected Ch'un-mei, "you ought not to do that," and she helped her up with one hand so she could accept her

obeisance.

"Sister," responded Sister-in-law Wu:

"The present cannot be compared to the past.
You embarrass this old body to death."

After accepting only half an obeisance from Ch'un-mei, she conducted her to the seat of honor. Yüeh-niang and her sister-in-law then sat down to keep her company in their positions as hosts. The servants' wives, the maidservants, and the wet nurse then came in to pay their respects to their visitor, and Ch'un-mei observed that the wet nurse Ju-i was carrying Hsiao-ko in her arms.

"Little Brother," said Yüeh-niang, "won't you come and kowtow to Sister Ch'un-mei, in order to thank her for coming to celebrate your birthday today?"

Hsiao-ko actually climbed off Ju-i's lap and went over to bow to Ch'un-mei.

"A fine little rascal you are," remarked Yüeh-niang, "refusing to kowtow to our sister, but merely offering her a bow."

Ch'un-mei responded by hurriedly pulling out of her sleeve a brocade handkerchief, as well as a gold brooch decorated with the eight auspicious symbols, which she had them attach to his cap.

"Sister," said Yüeh-niang, "I have put you to even further trouble," and she bowed to her in gratitude.

After this, Hsiao-yü and the wet nurse Ju-i came forward and kowtowed to her. Ch'un-mei responded by giving Hsiao-yü a gold-headed hairpin, and Ju-i a pair of silver flower ornaments.

"Sister," said Yüeh-niang, "you may not know it yet, but I have given our wet nurse to Lai-hsing as his wife. Lai-hsing's former wife Hui-hsiu became ill and died."

"She has always hoped with all her heart to remain in this household," remarked Ch'un-mei, "so that is appropriate."

A maidservant then brought in a serving of tea, and after they had consumed it, Yüeh-niang said, "Sister, please come back and sit in my parlor in the rear compound. It is cold in this reception hall."

When Ch'un-mei arrived in the rear compound, the first thing she saw was Hsi-men Ch'ing's spirit tablet, before which lamps and

candles had been lit, and the sacrificial table had been set up. Ch'un-mei burned some paper money before it and shed a few tears; after which, standing screens were placed around the company, the charcoal in the brazier was ignited, an Eight Immortals table was set up, and the tea service was laid out. This consisted of deftly prepared steamed shortcake, rare sweets, mouth-watering delicacies, and exotic fruits, in saucers with incised gold ornamentation, with ivory chopsticks, and high-grade tender leaf tea, served in snow-white cups. Yüeh-niang and Sister-in-law Wu kept Ch'un-mei company as she enjoyed her tea, after which, they led her into the interior of the master suite to change her clothes. When she had taken off her outer gown, the servants' wives who had accompanied her opened the dressing case she had brought with her, and she changed into a green jacket of patterned brocade, over a skirt of lilac-colored brocade, before sitting down with her hosts in Yüeh-niang's room, and chatting for a while.

"How is your young son doing?" asked Yüeh-niang. "Why didn't you bring him with you today?"

"I would have brought him with me," responded Ch'un-mei, "so he could kowtow to you; but his father pointed out that the weather is frigid and was afraid that he might catch a cold. He doesn't want to stay in his quarters but likes to have the servant on duty take him out to the courtroom, or carry him outside. The last few days he has been crying a great deal, but I don't know why."

"Doesn't he miss you when you are away?" inquired Yüeh-niang.

"Whatever happens," said Ch'un-mei, "he has two wet nurses who take turns looking after him."

"His Honor Chou Hsiu is well along in years," said Yüeh-niang, "and must be very pleased that you have borne him this little son. It is also your good fortune as a woman. I have heard that his secondary consort Sun Erh-niang has also borne him a daughter. How old is she now?"

"That child of Sun Erh-niang's is called Yü-chieh," responded Ch'un-mei, "and she will be four years old on her next birthday. This child of mine is called Chin-ko."

“I have heard,” said Yüeh-niang, “that His Honor also has two other concubines at his disposal.”

“Those two are really only maidservants who are learning to sing,” said Ch’un-mei. “They are merely fifteen or sixteen years old and are constantly up to mischief.”

“Does His Honor bother to sleep with them very often?” asked Yüeh-niang. “My Lady,” said Ch’un-mei, “he hardly has the time to do so. He is:

Usually abroad, and
Seldom at home.

At the present time, all over the realm, there have been:

Outbreaks of thieves and bandits;[1]

and he has been ordered by imperial edict to be responsible for many things, including the protection of the territory within his jurisdiction, the policing of the canals and waterways, the arrest of thieves and bandits, and the training of infantry and cavalry. Consequently, he is constantly going out on tours of inspection and is utterly exhausted.”

When they had finished speaking, Hsiao-yü brought in a serving of tea for them to drink.

Ch’un-mei then said to Yüeh-niang, “My Lady, would you please take me for a tour of my former mistress’s quarters in the garden, beneath the artificial hill.”

“Sister,” responded Yüeh-niang, “the artificial hill and the garden are no longer the artificial hill and the garden that they used to be. Ever since my husband passed away, there has been no one to look after them, and they have been allowed to fall into a state of dilapidation. The stone markers have fallen over and the trees have died. Without a reason for doing so, I don’t go there anymore.”

“It doesn’t matter,” said Ch’un-mei. “I’d just like to go and take a look at my former mistress’s quarters.”

Yüeh-niang was unable to dissuade her and felt compelled to send Hsiao-yü to go fetch the keys to the garden gate and the gate of the grotto underneath the artificial hill. When the gates had been opened, she and Sister-in-law Wu accompanied Ch’un-mei for a tour

of the garden, where they lingered for what seemed like half a day. Behold:

The encircling walls were tumbling down;
The terraces and kiosks were collapsing.
The painted walls to either side were
  covered with green moss;
The floriate tiles on the ground were
  hidden by verdant grass.
The rock formations before the hill,
Had been so damaged that they no longer
  looked impressive;
The summer bedsteads in the pavilions,
Had been leaked on until their frames
  had become wobbly.
The door of the rock grotto was
  covered with cobwebs;
The water in the fishponds was
  swarming with frogs.
Foxes frequently elected to sleep in the
  Cloud Repose Pavilion;
Squirrels scampered back and forth in the
  Hidden Spring Grotto.

Ch’un-mei Visits the Garden of Her Former Home

One suspected that for years it had not
been visited by humans;
But it was obvious that all day long it
was frequented by clouds.[2]

After looking around for a while, Ch’un-mei made her way into the former quarters of Li P’ing-erh, where she saw that the second

floor was littered with broken-down furniture, the rooms on the ground floor were locked, and the ground in the yard was covered with a tangle of uncultivated grass. Only then did she venture into her former mistress P'an Chin-lien's quarters, where she found that the second floor was still stocked with pharmaceuticals and incense, while the ground floor had only two clothes cabinets and did not even have a bed.

She then asked Hsiao-yü, "What has become of that bed of my mistress's? Why do I not see it?"

"When the Third Lady remarried," said Hsiao-yü, "she took it with her."

Yüeh-niang then came forward to explain the situation, saying, "When Father was still alive, he took that bed with retractable steps that the Third Lady had brought with her as part of her dowry and gave it to Hsi-men Ta-chieh when she married into the Ch'en family. Later, when the Third Lady remarried, I let her have your mistress's bed to take with her."

"I have heard," said Ch'un-mei, "that when you learned of Hsi-men Ta-chieh's death, you had that bed brought back to your place."

"As for that bed," said Yüeh-niang, "I was short of money and sold it for a mere eight taels of silver, which I had to spend on the lictors from the district yamen."

Upon hearing this, Ch'un-mei nodded her head and could not prevent her starry eyes from feeling sour.

From her mouth no word was uttered, but
In her heart she thought to herself,

"It was the disposition of my mistress to:

Contend for supremacy without conceding defeat,

and she made a point of urging her husband to buy that bed for her. I had really hoped that I might be able to acquire this bed of hers as a souvenir, but it has unexpectedly fallen into someone else's hands."

Unable to control her distress, she asked Yüeh-niang, "What has become of that inlaid mother-of pearl bed of the Sixth Lady's?"

“It’s a long story,”
responded Yüeh-niang. “Ever since my husband passed away, every day:

There are merely expenditures,
Without any sources of income.

As the saying goes:

If a family lacks a means of subsistence,
Even bushels of gold will not sustain it.

Being short of money, I had it taken away to be sold.”

“How much did you sell it for?” asked Ch’un-mei.

“I only got thirty-five taels of silver for it,” responded Yüeh-niang.

“It’s too bad,” remarked Ch’un-mei. “That bed, I remember Father’s saying, originally cost more than sixty taels of silver; and now it has been sold for so much less. If I had only known that you were getting rid of it, I would have been willing to pay you thirty or forty taels of silver for it. I would have really liked to have it.”

“My good Sister,” said Yüeh-niang, “no matter how proficient people may be:

They cannot foresee future developments.”

When they had sighed over this for what seemed like half a day, whom should they see but the servant Chou Jen from Chou Hsiu’s household, who came to fetch Ch’un-mei, saying, “Mistress, His Honor would like you to return home as soon as possible. Your son has been crying after you.”

Ch’un-mei promptly agreed to return to the rear compound, and Yüeh-niang ordered Hsiao-yü to lock the garden gate, after which she accompanied her back to the parlor in the master suite, where already:

Screens displayed their peacocks’ tails,
Curtains showed off their mermaid silks,

a feast had been laid out, and two singing girls stood by, with their silver psalteries and balloon guitars, to play and sing for the company. Yüeh-niang proceeded to serve the wine and preside over the feast, but there is no need to describe this in detail.

Ch’un-mei was ushered to the seat of honor but refused to occupy it by herself, insisting that Sister-in-law Wu share it with her. Yüeh-niang took her place as hostess and served the wine, as soup and rice, along with other delicacies, were laid before them, and Ch’un-mei directed her servant Chou Jen to reward the chef with three mace of silver. Words are inadequate to describe the scene:

Platters are piled with exotic viands,
And wine overflows with golden ripples.

Thereupon, what with:

The raising of glasses and passing of cups,

they continued drinking until the sun was about to set.

What should they see at this juncture but another servant from Chou Hsiu’s household, who came with a lantern to escort Ch’un-mei on her way home. Yüeh-niang, however, would not let her go and ordered the two singing girls to kneel before her and play their instruments and sing, as a means of encouraging her to continue drinking.

“Select a good song,” she told them, “with which to show your respect for Mistress Chou.”

She also had Hsiao-yü pour out a large goblet of wine and place it before her.

Urging Ch’un-mei to drink, she said, “Sister, choose one of your favorite songs, and have the two of them perform it for you as you enjoy your wine.”

“My Lady, responded Ch’un-mei, “I ought not to drink any more. I fear that my child is crying for me at home.”

“Even if your little boy may be crying for you,” said Yüeh-niang, “after all, his wet nurses are at hand to look after him. It’s early enough yet, and I know you’ve got no mean capacity for drink.”

Ch’un-mei then asked the two singing girls, “What are your names, and whose establishments are you from?”

The two of them knelt down before her and said, “One of us is the younger sister of Han Chin-ch’uan and is named Han Yü-ch’uan;

while the other is the niece of Cheng Ai-hsiang and is named Cheng Chiao-erh."

"Can you sing any songs to the tune "Reluctant to Paint Her Eyebrows?" asked Ch'un-mei.

"If Mistress would like us to," responded Han Yü-ch'uan, "we can both do so."

"Since the two of you can sing what she has requested," said Yüeh-niang, "let us pour out some more wine for Mistress Chou to enjoy as the two of you sing for her."

Hsiao-yü, who was standing to one side, promptly poured out more wine, while the two singing girls, one of them playing the psaltery, and the other the balloon guitar, proceeded to sing:

My lover, when can I ever cease
to care for you?
Having endured the spring, it has
now come to autumn.
Who is there who understands what
is in my heart?
Heaven!
You have caused me to become thin
and emaciated.
Upon hearing anything of you, my
two eyes shed tears.
Ever since the beginning, we have
shared our desires.
Who would have thought you could
heartlessly abandon me?

When Ch'un-mei had drunk her wine, Yüeh-niang told Cheng Chiao-erh to pour another cup for her, at which Ch'un-mei said, "Venerable Lady, you must keep me company with another cup for yourself."

Thereupon, both of their cups were filled to the brim, and the two singing girls then continued to sing:

My lover, all on your account I am
losing my allure.
Magpies are crying before the eaves,[3]
unwilling to stop.

There is no call for the deadly tone
of their lively cries.
Heaven!
Nevertheless, they serve to stir up
my dormant feelings;
Causing such desolation that my
two eyes shed tears.
Ever since he elected to go his way,[4]
I can't forget him.
Who would have thought you could betray
my love and abandon me?

"My Lady," said Ch'un-mei, "you should get your sister-in-law to drink a cup of wine."

"My sister-in-law is not much of a drinker," responded Yüeh-niang. "But I'll have her down a small cup to keep you company."

She then said to Hsiao-yü, "Pour out a small cup of wine for my sister-in-law."

The two singing girls then continued to sing:

My lover, on your account I am suffering from
a bout of depression.
I long for you as I sit, yearn for you as I walk,
and sorrow both day and night.
My fragrant flesh has become emaciated,[5]
and my geniality has declined.
Heaven!
I long to see you, but I am
unable to do so,
Which causes me such grief that my
two eyes shed tears.
Originally we were inseparably attached
to each other.
Who would have thought that this time
you could abandon me?

At this juncture, Ch'un-mei saw that Hsiao-yü was standing in front of her, and proceeded to pour out a large cup of wine for her to drink.

"Sister," remarked Yüeh-niang, "she can't handle it."

“My Lady,” responded Ch’un-mei, “she can handle two or three cups. Have I not enjoyed drinking with her when I was a member of your household?”

Thereupon, having poured out the wine, she urged Hsiao-yü to drink it. The two singing girls then continued to sing:

My lover, on your account I am suffering
  from idle grief.
As I lie on the pillow of my sickbed,
  it never seems to end.
With a breastful of sorrow, I cannot help
  puckering my eyebrows.
Heaven!
Though I try to forget, my memories
  always return.
Upon the sides of my cheeks, my
  two eyes shed tears.
Originally the two of us were
  indivisibly united.
Who would have thought that for over a year
  you would opt to abandon me?

Gentle reader, take note: At this juncture, why did Ch’un-mei choose to have the singing girls perform this particular set of songs? For some time she had been preoccupied by the thought of Ch’en Ching-chi, who was still at large, so that:

> There was no way for them to get together.[6]
> The seeds of passion and sprouts of ardor,
> Inevitably have an effect on the feelings,
> And are commonly given melodic expression.

She had also observed that the two singing girls performed sweetly and cleverly and was:

> Delighted in her heart,

by the way they waited upon her assiduously, addressing her as “Mistress this,” and “Mistress that.”

She therefore summoned her servant Chou Jen and had him take out a pair of gift packets containing two mace of silver apiece and

awarded one to each of them. The two singing girls responded by putting aside their musical instruments, and kowtowing to her:

Just as though inserting a taper in its holder,

in order to express their gratitude for her largess.

In a little while, Ch'un-mei got up to leave, and Yüeh-niang was unable to persuade her to stay any longer. Accompanied by her attendants, bearing lanterns, she said good-bye, went out the gate, and got into her large sedan chair. The servants' wives who had come with her also got into their smaller sedan chairs, and they went their way, with four lanterns in front and behind them, and with soldiers shouting to clear the way. Truly:

When fortune comes, even the crudest iron
looks shiny;
When luck departs, even the brightest gold
lacks luster.

There is a poem that testifies to this:

Daubing her lips with crimson rouge, she
flaunts her jadelike beauty;
Like the phoenix flying down in response
to the playing of the flute.
In front of the hall the speckled bamboo
blinds are rolled up high;
Revealing the swallows as they return to
reoccupy their former nests.

To resume our story, after coming home from her visit to Wu Yüeh-niang's residence, Ch'un-mei longed to see Ch'en Ching-chi but did not know where he had gone. All day long she took to her bed and was not in the best of moods.

Upon finding out what was bothering her, the commandant said, "I imagine you must be worrying that your cousin:

Has not been able to find a place for himself."[7]

He then called in Chang Sheng and Li An and admonished them, saying, "I entrusted you some time ago with the task of locating the whereabouts of your mistress's cousin. Why have you failed to exert yourselves in order to find him?"

“We went looking for him all over the place some time ago,” the two of them responded, “but were unable to find him. We have already reported this to our mistress.”

“I will set you a time limit of five days,” the commandant said. “If you fail to locate him during that period, you will have to answer for it.”

Chang Sheng and Li An, upon receiving this command, wore worried expressions as they proceeded conscientiously to:

Reconnoiter the streets and explore the alleys,[8]

looking everywhere for him. But no more of this. At this point our story divides into two.

To resume our story, when Ch’en Ching-chi had been beaten and let go from the commandant’s yamen, he intended to return to the Yen-kung Temple, but someone told him, “Your master Abbot Jen, upon hearing that you had been sleeping with a prostitute and had been beaten up and taken to the commandant’s yamen, went to check the contents of his strongbox and found it to be empty, which gave him such a shock that, later that night, he passed away. If you have the nerve to venture into the temple, his disciples are likely to kill you.”

Ch’en Ching-chi was frightened by this and did not dare to enter the temple. He also did not have the face to go once again to appeal to the elderly Layman of Apricot Village, Wang Hsüan. By day, he drifted about scrounging for whatever he could pick up, and at night, he sought refuge in a homeless shelter.

One day, it was one of those occasions when:

Something was destined to happen.

Ch’en Ching-chi was standing in the street when he caught sight of the Iron Fingernail, Yang the Elder. He was wearing a new silk cap on his head, a white satin jacket on his torso over an undergown of jet-black damask, aloeswood-colored stockings, and a pair of shiny white loafers, and was riding on a donkey with ornate silver trim on the saddle and bridle, as he came down the street, with a page boy in attendance.

Perceiving that it was Yang Kuang-yen, Ch'en Ching-chi stepped forward, took hold of the donkey's bit with his hand, and addressed him, saying, "Brother Yang the Elder, it is some time since we have seen each other. The two of us were friends and went down river together to purchase piece goods for our business. But, while our boat was docked at Ch'ing-chiang P'u, I made a side trip to Yen-chou prefecture to visit a relative and was entrapped and taken to court. But you did not wait for me to return and absconded to who knows where with half a boatload of my goods. When I went to your house to ask after you, with the best of intentions, your younger brother Yang Erh-feng scratched open the skin on his head with a shard of tile and chased me all the way home, where he pounded on my gate. As a result, today, I have been reduced to the point of being:

As poor as though I have been utterly cleaned out,

while you are able to swagger about and show off your wealth."

When Yang the Elder saw that Ch'en Ching-chi had been reduced to beggary, he laughed disdainfully, saying, "It's just my luck on this occasion to venture outside only to encounter a pestilential ghost. You lousy death-defying starveling of a beggar! Where on earth would the likes of you get half a boatload of goods for me to abscond with? If you don't let go of the bit, I'll subject you to a good whipping with my riding crop."

"At present," responded Ch'en Ching-chi, "I am impoverished, while you are loaded with silver. Give me something to sustain me or I will take you to court."

When Yang the Elder saw that he would not let go of the bit, he jumped off his donkey and gave him a few strokes with his whip, while shouting to his page boy, "Drag this death-defying beggar aside for me."

The page boy, exerting all his strength, managed to push Ch'en Ching-chi onto the ground, whereupon, Yang the Elder stepped up and gave him a number of kicks with his foot, until he started to howl outlandishly. In no time at all, they were surrounded by a crowd of onlookers. At this point, a man emerged from the sidelines,

who wore a high hat on his head, held in place with a kerchief, and was carelessly draped in a purple jacket, over a white cotton tunic. His two bare feet were clad in rush sandals. He had sunken eyes, broomlike eyebrows, an oversized mouth, and a three-pointed beard. His countenance was adorned with:

Bulging lumps of purple flesh;

while his wrists were lined with:

Swollen rows of blood vessels;

and he was stupefied with drink.

Raising his fists, he approached Yang the Elder and berated him, saying, “Brother, how can you be so unreasonable? He is only an impoverished youngster, so why are you bent on beating him this way? It has always been true that:

An angry fist does not strike a smiling face.

Moreover, he has done nothing to offend you. If you have the means to do so, give him something, out of consideration for your past relationship. If you lack the means, so be it. But there is no reason for you to continue beating him. It has always been true that:

When an injustice is witnessed on the road,
Someone will always try to shed light on it.”

“You don’t understand,” responded Yang the Elder. “He falsely accuses me of absconding with half a boatload of his property. It is obvious that no one as impoverished as he is could have had half a boatload of property to begin with.”

“I imagine,” opined his interlocutor, “that he may originally have been the scion of a well-to-do family, who has since suffered the misfortune of becoming thus impoverished. Since you, Sir, are such a rich gentleman, I hope that you will comply with my request. If you have the means of doing so, give him something with which to support himself.”

When Yang the Elder had heard him out, he actually unfastened the handkerchief in his sleeve, which contained an ingot worth four or five mace of silver, and handed it to Ch’en Ching-chi; after which he raised his hand in farewell to his interlocutor, mounted his donkey, and went nonchalantly on his way.

When Ch’en Ching-chi scrambled to his feet and looked at the man in question, he saw that he was not a stranger, but was the beggar boss, known as the Flying Demon, Hou Lin, who was currently the foreman of a gang of construction workers, and with whom he had formerly shared a bed when he was living in the homeless shelter. At present, he was in charge of a gang of fifty

workers, who were engaged in repair work on the sanctuary of the Buddhist monastery outside the south wall of the city known as the Shui-yüeh Ssu, or Water Moon Monastery, presided over by Abbot Hsiao-yüeh.

Taking Ch'en Ching-chi by the hand, Hou Lin addressed him, saying, "Brother, had it not been for the few words of protest I confronted him with, he would hardly have come up with those five mace of silver for you. Louse that he is, at least he knew when to concede. If he had refused to concede, for better or for worse, I would have given him a drubbing with my fists. Come along with me. Let's go to a wine shop and have a drink."

They then made their way to a small meat-eating wine shop, sat down at a table, and ordered the waiter to bring them four dishes to go with their drinks, and two large flagons of wine. Before long, after the waiter had wiped their table clean, he laid out a selection of appetizers on four platters and four saucers, and two large jugs of the olive wine that was in vogue at the time. They were not provided with small cups but with large porcelain goblets.

Hou Lin then turned to Ch'en Ching-chi and asked, "Brother, would you rather eat noodles or rice?"

"The noodles are boiled in hot water," explained the waiter, "and the rice is polished white rice."

"I'll take the noodles," said Ch'en Ching-chi.

Before long, enough boiled noodles to fill two or three bowls were placed on the table. Hou Lin ate only one bowl of them, and Ch'en Ching-chi ate the other two. Only after that did they begin to drink the wine.

"Brother," said Hou Lin to Ch'en Ching-chi, "today you can come with me and spend the night at the establishment where I am staying; and tomorrow I'll take you south of the city to the Water Moon Monastery, presided over by Abbot Hsiao-yüeh. Repairs are under way there to the sanctuary and the two corridors of residence halls, and I am in charge of the fifty workers employed on the project. If you come there, you will not be given any heavy work to do, but merely put to carrying a few baskets of soil. You will be counted as one of the workers and will earn four candareens of

silver per day. I can rent space in a side building outside the monastery where the two of us can sleep at night and prepare food for ourselves. I will entrust the lock to you and put you in charge of the place. How would that be? It would surely be better than having to reside in the homeless shelter while ringing your bell and sounding your clapper in place of that beggar of a night watchman, and it would be more respectable to boot."

"If my brother is prepared to show such favor to me," said Ch'en Ching-chi, "I will be happy to accept. But I don't know how long this construction project is likely to last."

"It has only been going on for a month so far," responded Hou Lin, "and it may go on until the tenth month, or later, for all I know."

As the two of them talked together, what with:

First a cup for you,
Then a cup for me,

they managed to finish off the two large jugs of wine. The waiter calculated the bill to be one mace and three and a half candareens.

Ch'en Ching-chi offered to pay the tab and produced his ingot of silver to be weighed, but Hou Lin pushed it aside, saying, "You silly younger brother! Do you think I would let you pay for it? I've got the silver for it right here."

So saying, he pulled out his wallet and weighed out one mace and five candareens of silver for the manager, receiving one and a half candareens in change, which he tucked into his sleeve. He then leaned on Ch'en Ching-chi's shoulder as they made their way to the place where he was staying, and they spent the night together.

The two of them were both drunk, and during the night, Hou Lin enjoyed plucking the flower in Ch'en Ching-chi's rear courtyard all night long, exclaiming, "Dear brother! Dear daddy! Dear man! Dear father!" There were no endearments they did not lavish on each other.

Early the next morning, as he had promised, Hou Lin rented half of a side building outside the Water Moon Monastery south of the city, which was supplied with a heated k'ang and a wood-burning

stove. He also bought all the cups, bowls, and other utensils that were needed. Later that morning, they reported for roll call at the construction site.

When the other workers saw that Ch'en Ching-chi was no more than twenty-three or twenty-four years old, and that he had a white face and was:

Bright-eyed and clean-cut,

they realized that he was a catamite of Hou Lin's and teased him outrageously.

One of them asked him, "Youngster, what is your name?"

Ch'en Ching-chi responded, "My name is Ch'en Ching-chi."

"If your name is Ch'en Ching-chi," the worker continued, "I guess you are accustomed to being squeezed into."[9]

Another worker remarked, "As young as you are, even if you go in for such things, it's a wonder you can accommodate a pole of that size."

Hou Lin responded to this by shouting at them to leave him alone, saying, "You crazy beggars, what are you teasing him for?"

He then proceeded to distribute spades and shovels, baskets and carrying poles, to the assembled workers, who went about their respective tasks; some of them carrying earth, some of them mixing mortar, and others working on the foundations.

It so happens that Abbot Hsiao-yüeh had appointed a Buddhist follower known as Yeh the Ascetic as the chef in charge of cooking food for the workers on the construction project. This Yeh the Ascetic was about fifty years old and was blind in one eye. He was dressed in a long black gown, his feet were bare, and he wore a ragged woolen sash around his waist. He was incapable of reading the scriptures but was given to reciting the Buddha's name and was good at the physiognomic techniques of the Hemp-robed Master.[10] People referred to him as Adept Yeh.

One day, after their morning work was finished, and the laborers had eaten their lunch, they were sitting, standing, or squatting about at their leisure, when they saw Ch'en Ching-chi come up and

ask Yeh the Ascetic for some tea, to which he merely responded by looking him over from top to toe.

"Adept Yeh," one of the workers said to him, "this youngster is a newcomer. Why don't you physiognomize him?"

"Go ahead and physiognomize him," another said. "He looks like a catamite to me."

"I'd say he looks more like a hermaphrodite," said another.

Yeh the Ascetic asked him to step forward and looked him over for a while before saying:

"Your demeanor, I fear, is too tender,
as well as seductive;
Your seductive voice and tender nature
may prove your undoing.
If your demeanor is tender in old age
it invites trouble;
If your demeanor is tender when young
it will not endure.[11]

You are bound to suffer because of the tenderness of your demeanor, though during your whole life it will prove attractive to women.

Throughout your eighth, eighteenth, and
twenty-eighth years,
It will show from the bridge of your nose
to the top of your hair.
Whether you make a living or not, you
will lose at both ends;
At thirty, you can't allow evil forces
to besiege your brow.[12]
Your glance may be captivating and your
brain be quick-witted;
You may attract people, though ignorant
of poetry and history.
Whatever you do, other people may find
you to be charming,

Since the falsehoods you manipulate are
made to seem true.[13]

Don't take offense at what I say, but during your entire life:

Your quick-wittedness and artfulness,

will induce women to help you succeed. How old are you this year?"

"I am twenty-three years old," responded Ch'en Ching-chi.

"It is amazing that you survived the events of the year before last," said Adept Yeh. "The fact is that:

If the room between your eyebrows is too narrow,
Your progeny will perish and your wife will die;
If the facial area under your earlobes is murky,
Your kinfolk will die and your household perish.[14]
If your lips do not cover your teeth,[15]
You will always provoke altercations.
If your nose looks like a stove-door,
Your family wealth will be dispersed.[16]

During that year did you experience:

The verbal interchanges of a trial; and
The loss of your family and wealth?"

"I experienced all those things," responded Ch'en Ching-chi.

"There is another thing," said Yeh the Ascetic. "The bridge of your nose ought not to be abbreviated. The Hemp-robed Master has two lines that state it very well:

If the bridge of your nose is abbreviated
you will soon be wiped out;
The wealth of your ancestors will be lost
and your family destroyed.[17]

During your early years, no matter how much wealth you inherited from your ancestors, once it came into your hands, you managed to squander it all.

If the upper segment of your face is short
and the lower segment long,[18]

it portends that you will have:

Many successes and many failures;[19]

and that you may spend all your money, and yet get it back.
But in the end:

Though you may manage to find a means
of supporting yourself;
It will end up like ice and frost when
exposed to the hot sun.[20]

Be so good as to take a couple of steps for me to see."

Ch'en Ching-chi took a couple of steps, as requested.

Yeh the Ascetic then went on to pronounce:

"If your head extends in front of your feet,
It portends that you may start out well
but end up impoverished.[21]
If your heels don't come down on the ground,
You may have to sell off your property
and move to another place;[22]

since, during your lifetime, you have:

Failed to preserve your ancestral property.

In the future, you may be fated to have three wives. Have you already suffered the loss of a wife, or not?"

"I have already lost a wife," responded Ch'en Ching-chi.

"You may still be fated to have three wives," said Yeh the Ascetic. "After all:

Your face is as radiant as a peach blossom.

But you may have difficulty siring a son, since you are so:

Engrossed by the pleasures of wine and sex.[23]

I fear, however, that there may be:

Misfortune lurking amidst your good fortune.

In their thirties, young men begin to lose their stamina and ought not to venture too often into the world of flowers and willows, but endeavor to moderate their desires."

At this juncture, one of the workers interrupted him, saying, "Adept Yeh, you've got it all wrong. He is already playing the role of a wife to someone himself. What would he do with three wives?"

This had the effect of causing the rest of the company to fall all of a heap with laughter.

They then heard Abbot Hsiao-yüeh sounding his clapper, and the lot of them picked up their spades, shovels, baskets, and carrying poles and went back to work.

Under these conditions, Ch'en Ching-chi continued to work at the Water Moon Monastery for a month or so.

One day, during the middle decade of the third month, Ch'en Ching-chi, along with his fellow workers, had carried up a load of earth and was squatting at the foot of the wall by the door of the monastery, sunning himself, and picking the lice off his body, when he happened to see a man who was wearing a flat-topped cap, held in place with a hammered gold ring that floated at the back of his skull, who was dressed in a close-fitting black gown and a purple cummerbund over the belt around his waist, and whose feet were clad in long-legged boots. He rode astride a brown horse and carried a basket of fresh flowers in his hands.

Upon catching sight of Ch'en Ching-chi, he abruptly jumped off his horse, came forward, and made a deep obeisance, saying, "Uncle Ch'en, we have been searching everywhere for you without success, and it turns out that you are here."

This gave Ch'en Ching-chi quite a start, and he promptly bowed in return, saying, "Brother, where have you come from?"

"I am Chang Sheng," he responded, "a servant in the household of His Honor Chou Hsiu. Ever since he released you from the legal difficulties you were in and let you go, my mistress has not been feeling well, right up until the present time. His Honor sent me out to look everywhere for you, but I had no idea you were here. Had my mistress not sent me, this morning, to go to their country estate outside the city and bring her these herbaceous peonies, so that I had occasion to come by here, I would never have discovered your whereabouts. In the first place, this is an instance of your good fortune, venerable sir; and in the second place, it is lucky for me too. There is no reason for you to hesitate. Just get on my horse, and I will escort you to the commandant's residence."

When the crowd of workers observed this, they could only:

Gaze at each other in astonishment,

not venturing to utter a word. Ch'en Ching-chi, thereupon, handed the key to the room they had been sharing to Hou Lin, mounted the horse, and set out for the commandant's residence, with Chang Sheng following closely behind him. Truly:

When one's lover achieves his desires while
in the prime of his youth;
There is no knowing where he will enjoy the
bright moon on this night.[24]

There is a poem that testifies to this:

White jade is concealed within
coarse rock;
Yellow gold is buried beneath
filthy mud.
The day a prestigious person
picks one up;
Is like a ladder going to the
heavenly gates.[25]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 97

CH’EN CHING-CHI PLAYS A ROLE IN THE COMMANDANT’S HOUSEHOLD; AUNTIE HSÜEH PEDDLES TRINKETS AND PROPOSES A MARRIAGE MATCH

In this world one has a role to play
for three score years and ten;
What need is there both day and night
to overtax one’s spirits?
The affairs of this world in the end
all eventuate in nothing;
The fleeting luxury that beguiles the eye
is wont to prove unreal.
Poverty and want, wealth and distinction,
are allocated by Heaven;
Success and failure, flourishing and decay,
are but dust in a crack.
So why not let yourself go, enjoying
pleasures as they come;
Rather than waiting for the messenger
of death to seize you?[1]

THE STORY GOES that when Ch’en Ching-chi arrived at Commandant Chou Hsiu’s headquarters and dismounted, Chang Sheng preceded him inside to report his presence to Ch’un-mei. Ch’un-mei ordered that Ch’en Ching-chi should be taken to a duty room in the front of the compound and given a bath in a tub of fragrant water, so that his body would be washed clean. She also sent one of the wet nurses to take out a bundle of new clothes, a pair of boots, and a cap for him to change into. Chang Sheng took the tattered old garments that he had been wearing, tied them up into a bundle, and hung it up in the duty room, before reporting

back to Ch’un-mei. At the time, the commandant had not yet retired from the courtroom.

Ch’un-mei then invited Ch’en Ching-chi into the reception hall at the rear of the compound, where she adorned herself elegantly before coming out to greet him.

Upon entering the door, Ch’en Ching-chi went up to Ch’un-mei and set out to perform:

Four brace makes eight kowtows,

saying, “Sister, pray accept my homage.”

Ch’un-mei only allowed him to perform half an obeisance, after which, they sat down facing each other and proceeded to talk over the weather, and the events that had befallen them since they were separated, which led them both to:

Shed tears from their eyes.[2]

Ch’un-mei was concerned that the commandant might retire from the courtroom and come in upon them, so, seeing that there was nobody else about, she gave Ch’en Ching-chi a wink and whispered to him, saying, “In the future, if he should raise any questions about yourself, say that you are a younger cousin of mine. I am a year older than you at the age of twenty-five, and I was born at noon on the twenty-fifth day of the fourth month.”

“I understand,” responded Ch’en Ching-chi.

Before long, a maidservant brought in a serving of tea, and the two of them drank it together.

Ch’un-mei then went on to ask, “Why did you ever give up lay life to become a Taoist monk? When you were allowed to go from the yamen here, the commandant did not know that you were related to me. He had you beaten in error and greatly regrets it. I would have detained you here at the time were it not that Sun Hsüeh-o, that worthless creature, was also working here, and it would not have been possible to accommodate you without her making trouble. That’s why I let you go. Afterwards, I got rid of that worthless creature and sent Chang Sheng to look everywhere for you, but he couldn’t find you. Who could have known that you were

working as a laborer outside the city and had fallen into such miserable circumstances?"

"I will not deceive you, sister," said Ch'en Ching-chi:

"It's a long story.

After the two of us were separated, I planned to marry Sister Six, but my father died in the Eastern Capital, which delayed my return, so I was unable to marry her, and she was killed by Wu Sung. I heard that, out of the kindness of your heart, you had her buried on the grounds of the Temple of Eternal Felicity. I also visited her grave site and burned paper money there on her behalf. At home, my mother also passed away, and it was not long after I had taken care of her funeral that someone made off with my capital. Upon my return home, my wife Hsi-men Ta-chieh also died, and that whore, my mother-in-law, not only took me to court over it but also reclaimed all of my wife's belongings. After the lawsuit against me, I had to sell my house and was left:

As poor as though I had been utterly cleaned out.

Fortunately, an old friend of my father's, named Wang Hsüan, and known as the Layman of Apricot Hermitage, came to my rescue and escorted me to the Yen-kung Temple in Lin-ch'ing, where he arranged for me to become a Taoist acolyte. Unexpectedly, however, I was subsequently assaulted by a 'bare stick' and ended up being bound and transported to the commandant's yamen, where I was given ten strokes with the rod, and then released.

If I appeal to my relatives, they only ignore me;

If I appeal to my friends, they pay me no regard.

As a result, I ended up working as a day laborer at the Water Moon Monastery. I am profoundly indebted to my sister for caring enough to send your servant to look for me, with the result that I have been able to see you again.

Your kindness will be amply rewarded,

I will never dare to forget it."

As he related these pitiable events, the two of them both shed tears.

Whom should they see at this point but Commandant Chou Hsiu, who retired from the courtroom and came back to the rear compound. When his attendants lifted aside the portiere, and he entered the room, Ch'en Ching-chi came forward and knelt down before him.

This threw the commandant into such consternation that he promptly returned the salutation and said, "The other day, I did not know that you were a worthy young cousin of my wife, having been kept in the dark by my subordinates. I hope that you will forgive me for having treated you so offensively."

"Unworthy as I am," responded Ch'en Ching-chi, "it is I who am at fault for having failed to keep in touch.

I can only hope that you will forgive me."[3]

So saying, he kowtowed once again.

The commandant helped him up with one hand and ushered him to the seat of honor. Ch'en Ching-chi, however, was sensitive enough to object to this and insisted on pulling the chair to one side before consenting to sit down on it. The commandant then assumed the role of host, and Ch'un-mei sat down facing their guest.

Before long, a new serving of tea was brought in, and when they had finished drinking it, Chou Hsiu asked, "Worthy cousin, how old are you? Why is it that I haven't met you before? And why did you leave lay life to become a Taoist acolyte?"

"I'm twenty-three," said Ch'en Ching-chi, "while my cousin is one year older than I am, and was born at noon on the twenty-fifth day of the fourth month. A while ago, because both my father and mother passed away, my property became depleted, and my wife died, I left lay life to become a Taoist acolyte in the Yen-kung Temple. I did not know that my cousin had married into your household and have, consequently, been remiss in seeking her out."

"My worthy cousin," said the commandant, "ever since you were let go the other day, your cousin has worried about you, both by day and by night, and has been constantly upset, and given to:

Moaning and groaning,

about it, right up until the present time. I have been sending men out to look for you for some time, but without success. Who could have anticipated that today we would get together? It is truly a case of:

An affinity extending to three lives."[4]

He then ordered his attendants to set up a table and provide them with wine. In no time at all, they laid out an assortment of cups and platters, containing chicken, pig's trotters, goose, and duck, which had been stir-fried, roasted, steamed, and deep-fried, along with soup and rice and other dainties, that filled the entire surface of the table.

Within silver flagons and jade goblets,
The wine overflows with golden ripples.

The commandant joined in their conversation and kept them company, feasting until the lanterns and candles were lighted that evening before breaking up.

The commandant ordered his servant Chou Jen to sweep out the library on the west side of the front courtyard, which was already furnished with a bed and bed curtains. Ch'un-mei then brought out two sets of bedding, complete with quilts and pillows, so that Ch'en Ching-chi would have a place to sleep; and also arranged for a page boy named Hsi-erh to wait on him. In addition, she supplied him with two more outfits of silk clothing, so that he would have something to change into when needed. Ch'un-mei also invited him to come into the residential compound for his meals every day. Truly:

At the time one meets with good fortune,
It owes nothing at all to one's efforts.[5]
Light and darkness alternate swiftly;
The sun and moon shoot back and forth like shuttles.

Behold:

No sooner do the plum trees blossom
at winter's end,
Than one encounters New Year's day

in the first month.
Before one is aware of the apricots
filling the branches,
It is time for new lotus blossoms
to adhere to the water.[6]

When Ch'en ching-chi had resided in the commandant's household for more than a month, the time came for Ch'un-mei's birthday on the twenty-fifth day of the fourth month. Wu Yüeh-niang prepared an assortment of gifts for her, consisting of a tray of sweetmeats in the shape of birthday peaches, a tray of birthday noodles, two boiled geese, four fresh chickens, two trays of candied fruits, and a jar of southern wine. Tai-an, clad in black livery, delivered them. Commandant Chou Hsiu was sitting in the reception hall when the gate keeper came in to announce his arrival, and the gifts were carried inside. Tai-an handed over the note that accompanied the gifts and then got down on the ground and kowtowed.

When the commandant had read the note with its list of gifts, he said, "I am much obliged to your mistress for taking the trouble to send these presents."

He then told a servant, "Take these gifts inside, and bring out a serving of tea for this gentleman."

He also handed the gift card to a page boy, saying, "Deliver this to your uncle, and have him seal up a handkerchief and three mace of silver for this gentleman, and a hundred candareens for the bearer. Have him write a thank-you note as well to express our appreciation."

When he had finished speaking, Commandant Chou Hsiu donned his formal clothes and went out to make New Year's calls. Meanwhile, Tai-an waited in front of the reception hall for the return card.

What should he see at this juncture but a young man who was wearing a "tile-ridge" hat, a black silk Taoist robe, and sandals with white socks and came out through the postern gate, carrying the

return card and gratuities in his hand, and gave them to the page boy, after which, he went straight back inside.

Strange as it may seem,

he looked just like son-in-law Ch'en Ching-chi, and Tai-an thought to himself, "I wonder what he is doing here?"

The page boy then handed the handkerchief and the silver to Tai-an and saw him to the door.

When he got home and reported to Yüeh-niang, she saw that the return card read, "Respectfully indited with straightened skirts by the lady, née P'ang, of the Chou family," and asked him, "Did you not see your sister Ch'un-mei?"

"I did not see my sister," replied Tai-an, "but I did see our son-in-law."

"You crazy jailbird!" laughed Yüeh-niang. "How could we have such an elderly son-in-law? The commandant is far too advanced in years for you to refer to him as our son-in-law."

"It was not the commandant I was referring to," responded Tai-an, "it was our son-in-law Ch'en Ching-chi. When I first went in, His Honor Chou Hsiu was in the reception hall, and I handed him your card and kowtowed to him. He thanked me, saying, 'I have put your mistress to the trouble of sending these lavish gifts,' and then told a servant to bring me a serving of tea, and said to a page boy, 'Deliver this card to your uncle, and have him seal up a handkerchief and three mace of silver for this gentleman, and a hundred candareens for the bearer.' When he had finished speaking, His Honor Chou Hsiu put on his formal clothes and then set out on horseback to make New Year's calls. After I had waited for what seemed like half a day, the gentleman in question came out through the postern gate, handed the return card and gratuities to the page boy, and then went back inside, leaving me to take charge of the gift box and return home. If it wasn't him, who else could it have been?"

"You crazy little jailbird!" said Yüeh-niang. "Stop talking nonsense. Who knows where that stray lamb has ended up begging for his food? If he hasn't frozen to death, he has probably starved to death. Whatever would he be doing, for no good reason, in such a

household? What would the commandant see in such a creature that would induce him to patronize him?"

"Mistress," said Tai-an, "would you like to make a bet with me about it? My identification of him is:

As certain as certain can be.

Even if he had been burned to ashes, I could identify his bones."

"How was he dressed?" asked Yüeh-niang.

Tai-an responded, "He wore a new 'tile-ridge' hat, held in place with a gold pin, a black silk Taoist robe, and sandals with white stockings; and he looked to be well-fed."

"I can't believe it," exclaimed Yüeh-niang, "I simply can't believe it."

We will say no more at this juncture about their conversation.

To resume our story, when Ch'en Ching-chi reentered the rear compound, Ch'un-mei was still in her room, putting on her makeup and painting her eyebrows in front of her mirror stand.

Ch'en Ching-chi showed her Yüeh-niang's card and asked, "Why should her household be sending gifts to you? What reason could there be for it?"

Ch'un-mei then told him all about how, some time ago, on the Ch'ing-ming Festival, she had run into Yüeh-niang at the Temple of Eternal Felicity outside the city; how, later on, P'ing-an had stolen the hair ornaments from the pawnshop; how the police chief Wu Tien-en had subjected him to a beating in the squeezers and induced him to testify that Yüeh-niang had been engaged in hanky-panky with Tai-an; and how Auntie Hsüeh had come and appealed to her to intervene in the case, with the result that the commandant had exonerated her.

"Her household purchased gifts for us as an expression of their gratitude," she went on to say, "and during the first month, I went to her home to celebrate Hsiao-ko's birthday. We have been keeping in touch with each other ever since, and she promised that on my birthday she would purchase gifts and come pay me a visit."

When Ch'en Ching-chi heard this, he gave her a look and said, "Sister, how can you be so irresolute? Don't you remember how that

lousy whore forced the two of us to separate and sent Sister Six to her death?

For a thousand years or all eternity,
it would be better if you:
Had nothing to do with each other,
either indoors or out.

But instead you actually intervened on her behalf. Why should you have been afraid to let Wu Tien-en torture that page boy P'ing-an into testifying that she had been engaging in hanky-panky, rather than letting that whore be taken into custody with a length of rope and allowing her to suffer humiliation in the courtroom? What's it got to do with us anyway? Actually, if she hadn't been engaging in hanky-panky with Tai-an, why should she have given her maidservant Hsiao-yü to him as a wife? If I had been here at the time, I never would have let you intervene on her behalf. She has been an enemy of ours, so why have you agreed to maintain relations with her?

The sixth month is the rainy season;
So one can hardly expect to have fair weather?"

This tirade had the effect of temporarily reducing Ch'un-mei to silence, but she then went on to say, "Why not let bygones be bygones? As far as I'm concerned:

Good minds are not obsessed with old enmities."[7]

"At the present time," responded Ch'en Ching-chi:

"Even the best intentions go quite unrequited."

"Since she has already sent these gifts to me," said Ch'un-mei, "I can hardly agree to accept them without doing anything in return. She is expecting me to send someone to invite her."

"From now on," opined Ch'en Ching-chi, "there is no need for us to pay any attention to that whore. What reason is there for issuing her an invitation?"

"Not to invite her would be a source of embarrassment," said Ch'un-mei. "I'll just send her a card, and leave it to her whether she chooses to come or not. If she does come, you should confine yourself to the library where you are staying, and not come out to

meet her. In the future, I won't bother with her, and leave it at that."

Ch'en Ching-chi was annoyed by this but did not say a word and went to the front compound to compose an invitation, which Ch'un-mei entrusted to their servant Chou I to deliver to Wu Yüeh-niang. Yüeh-niang, after dressing herself appropriately, set out for the commandant's residence, along with the wet nurse Ju-i, who held Hsiao-ko in her arms and rode in a smaller sedan chair, followed by Tai-an. When she arrived there, Ch'un-mei and Sun Erh-niang, appropriately dressed, came out to welcome her and ushered her back to the rear reception hall, where they sat down together after exchanging the customary amenities, and Ju-i, while holding Hsiao-ko in her arms, kowtowed to them. Ch'en Ching-chi concealed himself in the library and did not come out; allowing Ch'un-mei and Sun Erh-niang to entertain their guest with tea, preside over the feast, and proffer her wine in the rear reception hall. They had engaged the two singing girls, Han Yü-ch'uan and Cheng Chiao-erh, to play their instruments and sing for their entertainment. But there is no need to describe this in detail.

Tai-an, who was being entertained in an anteroom in the front compound, happened to see a young page boy emerge from the rear compound, carrying a tray of soup and rice, and other viands, and head for the postern gate leading to the library on the western side of the courtyard.

"Who are those things intended for?" asked Tai-an; to which the page boy replied, "They are for my uncle to eat."

"What is your uncle's surname?" asked Tai-an.

"His surname is Ch'en," replied the page boy.

Tai-an surreptitiously followed him toward the library on the western side of the courtyard, and when the page boy lifted aside the portiere and went inside, he cautiously peeked through the gauze-covered window and saw that it was indeed their son-in-law Ch'en Ching-chi who was sprawled out on the
bed in the library, and who promptly got up, upon seeing that his meal was provided, set up a table for it, and proceeded to eat.

Having observed this, Tai-an surreptitiously returned outside and sat down in the anteroom where he had been before.

That evening, when the lantern bearers from her household came to fetch Wu Yüeh-niang, she took her leave and went home, whereupon Tai-an told her in detail what he had seen, saying, “It is indeed the case that our son-in-law Ch’en Ching-chi is residing there.”

From the time it was discovered that Ch’en Ching-chi had been taken into Ch’un-mei’s household, the two families ceased to have any relations with each other. Truly:

Who could have known that the young scamp
would face such adversities?
Even a single thought may turn out to be
the harbinger of resentment.[8]

Although Ch’en Ching-chi was now carrying on a clandestine affair with Ch’un-mei, no one else was aware of it. Whenever the commandant was not at home, Ch’un-mei and Ch’en Ching-chi would eat together and drink together in her room. During their free time, while playing board games, or laughing and joking with each other:

There was no length to which they would not go.

When the commandant was at home, Ch’un-mei would send maidservants or page boys to take meals out to the library for him to eat. Even in broad daylight, she would frequently go to the library herself and keep him company for half a day before returning to the rear compound. The warmth of their feelings for each other was such that there is no need to describe it in detail.

One day, the commandant led his men and horses out on a tour of inspection. It was the Dragon Boat Festival on the fifth day of the fifth month, and Ch’un-mei had arranged for a celebratory feast in the ornamental pavilion beside the library on the western side of the courtyard. Together with Sun Erh-niang and Ch’en Ching-chi, the three of them enjoyed drinking realgar-flavored wine and eating festival *tsung-tzu*,[9] while waited upon by maids and attendants. On

that auspicious day in the fifth month, what did the celebratory scene look like? Behold:

Urns are planted with green willows,
Vases are studded with red pomegranates.
Portieres of beaded crystal furl
  their “shrimps’ whiskers,”
Screens of inlaid mica display
  their peacocks’ tails.
The irises are like sliced jade;
Smiling beauties proffer goblets
  of iridescent hue.
The *tsung-tzu* are like piled gold;
Waiting maids raise on high beakers
  made of chrysoprase.
Dainties are prepared of the rarest kind,
Fruits are provided just in season.
Efficacious charms and artemisia tigers
  adorn their heads;
Variegated strands of yarn are fastened
  around their arms.
Each household celebrates the Dragon
  Boat Festival;
In every place people happily imbibe
  fragrant wine.
Journeying beyond the corporeal realm
  in the universe of the drunk;
Thus does one dissipate the idle days
  within the Taoist’s gourd.[10]

Truly, it is a case of:

Her ornate pendants tinkle, and her
  golden lotuses are tiny;
As she gently handles her silken fan
  with her slender fingers.

Ch’un-mei ordered the concubines Hai-t’ang and Yüeh-kuei to play their musical instruments and sing for their entertainment. That day, they continued feasting until:

The burning sun sank into the west, and
A gentle rain had a cooling effect.

Ch’un-mei kept raising a large gold goblet in the shape of a lotus blossom, and urging them to drink. After:

Several rounds of wine had been consumed,

Sun Erh-niang:

Could not handle the effects of the drink,

and got up to return to her room in the rear compound, leaving Ch’un-mei and Ch’en Ching-chi to continue drinking together in the ornamental pavilion:

Playing at guess-fingers or gaming at forfeits;
First a cup for you,
Then a cup for me.

Before long, the maidservants brought out the gauze lanterns, and the wet nurses Chin-kuei and Yü-t’ang put the baby Chin-ko to bed. After losing a game, Ch’en Ching-chi went into the library, where he tried to avoid drinking any more by refusing to come out.

Ch’un-mei first sent Hai-t’ang to invite him back out, and when she learned that he refused to come, she then sent Yüeh-kuei after him, saying, “You must drag him back out, no matter what. If you fail to do so, when you return I’ll give you ten slaps on the face, menial creature that you are.”

Yüeh-kuei went to the library and pushed open the door, where she found that Ch’en Ching-chi was lying sprawled out on the bed, where he pretended to be snoring and could not be moved.

“The mistress has sent me to invite you back,” she said. “If I fail to do so, she has threatened to beat me.”

“If she beats you it is none of my business,” Ch’en Ching-chi muttered in response. “I’m drunk and can’t drink any more.”

Yüeh-kuei dragged him up with her hand and gave him a push, saying, “I’m going to drag you there no matter what. If you won’t let me do so:

You hardly count as a stout fellow."[11]

She then pushed and pulled Ch'en Ching-chi until he became so excited that, in the dark shadows, he pretended to be drunk and:

Half facetiously but in earnest,

embraced Yüeh-kuei with his arms and gave her a kiss.

This only had the effect of encouraging Yüeh-kuei to:

Assume privileges above her station,

saying, "I came to fetch you with the best of intentions, and you assume the right to treat me so disrespectfully. How can you do such a thing?"

"My child," responded Ch'en Ching-chi, "who is it now that is putting on airs with the best of intentions?"

So saying, he gave her another kiss, and it was only after this that they arrived back in the ornamental pavilion.

"Mistress," said Yüeh-kuei, "you may have threatened to beat me, but I have succeeded in dragging uncle back here."

Ch'un-mei then had Hai-t'ang pour out another large beaker of wine, and the two of them continued to enjoy themselves playing board games together, with the loser having to down a cup of wine as a forfeit. Thereupon, what with:

First a game for you,
Then a game for me,

they continued playing until the maidservants fell asleep from exhaustion. Ch'un-mei then sent Yüeh-kuei and Hai-t'ang back to the rear compound to fetch them some tea. Once the two of them were alone in the ornamental pavilion:

Untying her girdle pendant, she discloses the jade
  of the Nymph of the Hsiang River;
Distending her ruby lips, she displays the cloves
  of the Han dynasty Secretariat.[12]

Truly, it is a case of:

Amid the flower shadows by the curved balustrade
  the lamplight shines aslant;
Beside it there is a fallen hairpin along with a

pair of phoenix-feather shoes.[13]

There is a poem that testifies to this:

The Spurious Cousins Resume Their Clandestine Affair

As they embrace inside the ornamental pavilion
her cloudy locks are disheveled;
Her powdered sweat becomes congealed fragrance
that permeates the crimson gauze.

In the secluded courtyards the days are long[14]
and nobody comes to disturb you;
One can simply look on as the yellow orioles
peck away at the famous flowers.

At the time, just as the two of them were in the thick of things, the concubine Hai-t'ang came back with the tea and said, "Mistress, you had better return to the rear compound. Your son Chin-ko has just waked up and is crying for you."

Ch'un-mei kept Ch'en Ching-chi company in drinking another two goblets of wine, after which, she rinsed out her mouth with tea, took her leave, and returned to the rear compound. The serving maids were left to clear away the utensils, and the male servant Hsi-erh supported Ch'en Ching-chi on his way back to the library, where he went to bed. But no more of this.

One day, an imperial edict came down ordering Commandant Chou Hsiu to lead the infantry and cavalry under his command to join Chang Shu-yeh, the prefect of Chi-chou, in a campaign against the outlaws in Liang-shan Marsh led by the bandit chieftain Sung Chiang, and to set out as soon as possible.

The commandant said to Ch'un-mei, "You must stay at home and look after our son Chin-ko. You should also engage the services of a go-between to arrange a marriage for your cousin. I will put his name on my roster; and if we are fortunate enough to be successful in our campaign, the magnanimity of the Emperor may result in his being given:

An official post or even half of one,

which will also serve to enhance your reputation."

Ch'un-mei assented to this suggestion; and two or three days later, the commandant packed his gear, mustered his infantry and cavalry, and left Chang Sheng and Li An behind to look after the household, while taking only his servant Chou Jen to accompany him. But no more of this.

One day, Ch'un-mei summoned Auntie Hsüeh and said to her, thus and so, "My husband, on the eve of his departure, suggested

that I engage the services of a go-between to find a wife for my cousin. See if you can locate a decent woman of:

Appropriate social and economic standing,

for me. It doesn't matter if she is only fifteen or sixteen years old, so long as she is attractive, has dainty hands and feet, and is clever and adept, since he has a somewhat finicky disposition."

"Do you think I don't know that?" said Auntie Hsüeh. "There is no need for you to tell me about it. I recall that he was not even satisfied by the likes of Hsi-men Ta-chieh."

"If you come up with one who isn't up to snuff," said Ch'un-mei, "just see if I don't box your ears for it. After all, I'll have to address her as my young sister-in-law. It's not a matter to be treated lightly."

When they had finished speaking, Ch'un-mei had a maidservant bring in a serving of tea for her. Who should appear at this point but Ch'en Ching-chi, who came in to have something to eat.

Auntie Hsüeh stepped up and bowed to him, saying, "Brother-in-law, I haven't set eyes on you for a long time. Where have you been keeping yourself? You are to be congratulated. Just now, the mistress has directed me to find a nice wife for you. How will you repay me for doing so?"

Ch'en Ching-chi only frowned at this, without saying anything.

"You old beggar," said Auntie Hsüeh, "why do you have nothing to say?"

"Don't call him brother-in-law," said Ch'un-mei. "That's over and done with. Just address him as Uncle Ch'en, that's all."

"My worthless mouth deserves to be slapped," responded Auntie Hsüeh. "It is prone to make such mistakes. In the future, I will simply address you as Uncle."

On hearing this, Ch'en Ching-chi couldn't help breaking into a laugh, saying, "That really touches my heart."

Auntie Hsüeh, affecting a bout of silliness, ran up to him and gave him a blow, saying, "Just look at the fine way this old beggar talks. I'm not the one you're after. So how could I ever hope to touch your heart?"

Even Ch'un-mei broke out laughing at this.

Before long, Yüeh-kuei brought in a serving of tea and snacks for Auntie Hsüeh, after consuming which, she picked up her box of trinkets and prepared to go, saying, "I will do my best to locate an appropriate young woman for you, and if I do so, will come to let you know."

"We will not skimp," stated Ch'un-mei, "on the bride price, preserved fruit, festive red silk, gifts of wine, head ornaments, and clothing for her trousseau, as long as she is an attractive girl from a good family, who might appropriately become a member of our household."

"I understand," said Auntie Hsüeh. "I guarantee that she will live up to your expectations."

After some time, Ch'en Ching-chi finished his meal and went back to the front compound.

Auntie Hsüeh, who was still sitting there, asked Ch'un-mei, "When did that gentleman come here?"

Ch'un-mei then proceeded to tell her the story of how he had become a Taoist acolyte and went on to say, "It was I who located him, and have passed him off as a relative of mine."

"Wonderful! Wonderful!" exclaimed Auntie Hsüeh. "You really have an eye for the future."

She then went on to say, "I have heard that on your birthday, a while ago, the lady from his former household came to visit you."

"She took the initiative by sending gifts to me," said Ch'un-mei. "It was only then that I sent a card inviting her to come for a visit, and she sat around for the better part of the day before going home."

"I was busy on that occasion," said Auntie Hsüeh, "preparing the bridal chamber for one of my customers, which took me all day. I had wanted to come see you but was under such pressure I was not able to do so."

She then went on to ask, "Did Uncle Ch'en see the lady from his former household?"

"He would hardly have agreed to see her," said Ch'un-mei. "He got into quite a quarrel with me over the fact that I even invited

her. I said that I had merely done a favor for her household, but he accused me of lacking resolution. He said, 'There is no reason to doubt that it would have been preferable if Wu Tien-en had been allowed to beat the page boy P'ing-an into implicating the First Lady in a scandal, so that she would have been dragged into court. What did it have to do with you, that you should choose to do her a favor, in spite of the fine way she treated us in the past?' "

"What you said makes sense," opined Auntie Hsüeh. "When you get right down to it, people:

Should not be preoccupied with old enmities."

"Since I had received gifts from her," said Ch'un-mei, "not to have invited her for a visit would have been unacceptable.

It is better to overlook another's unkindness,

Than it is to commit unrighteous acts oneself."

"It is no wonder," opined Auntie Hsüeh, "that you are blessed with such good fortune, when you possess such a good heart."

Thereupon, having chatted for what seemed like half a day, Auntie Hsüeh picked up her box of trinkets, took her leave, and departed.

Two days later, she came back and reported that Battalion Commander Chu, who resided inside the city, had a fourteen-year-old daughter, Miss Chu, whom he was prepared to marry off because her mother was dead. Ch'un-mei, however, felt her to be too young and was not interested. Auntie Hsüeh then suggested Ying Po-chüeh's second daughter as a possibility, and reported that she was twenty-one years old. Ch'un-mei rejected this suggestion as well, on the grounds that since Ying Po-chüeh was now dead, she would be in the hands of his elder brother, who would not provide her with anything much in the way of a dowry. She therefore told Auntie Hsüeh to return the cards with the horoscopes of these two candidates.

Several days later, Auntie Hsüeh returned with some artificial flowers in hand and pulled a card with the horoscope of another prospect out of her sleeve. The inscription on the crimson satin surface of the card read: "The eldest daughter of the prosperous dry

goods merchant, surnamed Ko, who is nineteen years old, was born in the year of the cock, at midnight on the fifteenth day of the eleventh month, and her personal name is Ts'ui-p'ing."

Auntie Hsüeh then described her, saying, "She is as pretty as a picture, is petite in stature, has a face shaped like a melon seed, possesses a congenial and elegant disposition,[15] is as clever as can be, and her mastery of needlework and suchlike feminine accomplishments goes without saying. Her parents are both alive, and her father has the equivalent of ten thousand strings of cash in capital, operates a dry goods store on Main Street, and does business in Su-chou, Hang-chou, and Nanking. It is an incomparably fine family, and the beds and curtains, and the trunks containing her trousseau, are all manufactured in Nanking."

When Ch'un-mei heard this, she said, "If it's as good a match as all that, we might as well agree to it."

She then told Auntie Hsüeh to go ahead and transmit the needed documents, and she promptly set out to do so. Truly:

> If you want to seek an alluring beauty
> from a brocaded boudoir,
> You must rely entirely upon a red leaf
> to be a good go-between.[16]

There is a poem that testifies to this:

> The Weaving Maid, positioned at her loom,
> attaches the fragrant silk;
> An affinity between widely divided people
> suffices to connect them.
> In Heaven above, the Herd Boy is matched
> with the Weaving Maid;
> In the human realm, the man of talent
> weds an alluring damsel.

When Auntie Hsüeh delivered the nuptial documents, and the family of Ko Ts'ui-p'ing's father, the prosperous dry goods merchant, saw that they came from the household of Commandant Chou Hsiu, they were happy to accept the proposal and engaged another go-between named Auntie Chang to go with Auntie Hsüeh in order to

arrange the match. Ch'un-mei, for her part, made up two parcels of tea leaves, dumplings, and candied fruit and sent off Sun Erh-niang in a sedan chair to deliver these betrothal gifts to the Ko family home and conclude the match by presenting Ko Ts'ui-p'ing with an engagement ring.

Upon her return, she said to Ch'un-mei, "She really appears to be a worthwhile young woman. She has an attractive demeanor, is as lovely as a flower, and her family is of an appropriate status."

Ch'un-mei thereupon selected an auspicious day for the formal betrothal ceremony, and prepared gifts including sixteen platters of preserved fruit, tea, and pastries; two platters of noodles to celebrate the putting up of her hair; two platters of pearls and trinkets; four jugs of wine; two sheep; a fret for her coiffure; a lavish set of gold and silver hair ornaments, pins, and bracelets; two velvet gowns; and clothing for the four seasons; in addition to bolts of cotton fabric; and a betrothal present of twenty taels of silver. But there is no need to describe this in detail.

The yin-yang master selected the eighth day of the sixth month for the wedding ceremony, when the bride would be brought over the threshold.

Before that date, Ch'un-mei asked Auntie Hsüeh, "Is her family going to supply any maidservants as part of her dowry?"

"They will supply beds and curtains as part of her trousseau," said Auntie Hsüeh, "along with gilt lacquer cabinets and so forth, but there will be no maidservants included in the dowry."

"It would be more convenient in that case," said Ch'un-mei, "if we were to purchase a twelve- or thirteen-year-old maidservant to serve in her room, empty the commode, pour bathwater, and so forth."

"I know of two families," said Auntie Hsüeh, "who are offering to sell their girls as maidservants. I'll bring one back with me tomorrow."

The next day, sure enough, she brought a young girl back with her and explained, "She has been working as a maidservant in the household of the merchant Huang the Fourth's son, and this year she is just twelve years old. Huang the Fourth and Li the Third,

along with Lai-pao, who was formerly employed in your household, have all been imprisoned for misappropriation of official funds, until such time as they can make reparation. It is now more than a year since they were incarcerated, and they have been forced to dispose of their possessions, and sell off their houses. Li the Third has passed away, and his son, Li Huo, has been incarcerated in his stead. Lai-Pao's son, Seng-pao, has run away and is said to be serving someone as a groom."

"Are you referring to the servant we knew as Lai-pao?" asked Ch'un-mei.

"He is no longer known as Lai-pao," said Auntie Hsüeh, "but has changed his name to T'ang Pao."

"If this girl has been employed as a maidservant in Huang the Fourth's family," said Ch'un-mei, "how much do they want for her?"

"All they are asking for is four and a half taels of silver," said Auntie Hsüeh. "They are anxiously awaiting it in order to help them repay the misappropriated funds."

"Four and a half taels is too much," said Ch'un-mei, "but I am willing to pay three taels and five mace of silver for her."

She then paid over the sum of three taels and five mace worth of "snowflake" government silver, wrote out a contract for her, and changed her name to Chin Ch'ien-erh.

To make a long story short, on the eighth day of the sixth month, Ch'un-mei dressed herself up with a phoenix cap adorned with pearls and trinkets on her head, and a full-sleeved scarlet robe, encircled with a girdle featuring a plaque of green jade inlaid with gold. Riding in a large sedan chair borne by four bearers, and accompanied by drums and lanterns, she set out to fetch the daughter of the Ko family, preside over the bridegroom's ritual presentation of a goose to the bride's family, and bring her over the threshold in marriage. Ch'en Ching-chi rode on a large white horse with ornate silver trim on the saddle and bridle and was accompanied by soldiers who shouted to clear the way. He wore a scholar's cap on his head, a round-collared robe of black velvet, with a pair of white-soled black boots on his feet, and his head was adorned with two floral ornaments of gold. Truly, it was a case of:

The Legal Couple Openly Come Together by Candlelight

Encountering sweet rain after a prolonged draught;
Meeting an old acquaintance when traveling abroad;
Enjoying the candlelit night in a nuptial chamber;
Finding oneself on a list of successful graduates.[17]

Each time such things are refurbished
they will be as good as new.

When the wedding procession arrived back at the commandant's residence, and the bride descended from her sedan chair, she wore a scarlet gold-flaked bridal veil. Dressed in her wedding finery she accepted a ritual mouthful of rice, before entering the main gate, holding a "precious vase" in her arms. The yin-yang master then conducted her into a decorated hall where she proceeded to pay her respects before the family shrine, after which, she was taken to the nuptial chamber. Ch'un-mei saw to it that the two of them sat down together within the bed curtains, and then she came out again. After the yin-yang master had performed the ceremony of scattering auspicious symbols of fertility upon the nuptial bed, he left upon receiving his gratuity, and the drummers that had been hired for the occasion also went their ways.

After Ch'en Ching-chi had sat within the bed curtains with Ko Ts'ui-p'ing for a while, he mounted a horse and went to his father-in-law's home to thank him for the gift of his daughter. Upon his return he was quite drunk. That evening, being:

A woman of beauty and a man of talent;
They indulged their newlywed passions,
Enjoying the clouds and rain together.

Truly, it is a case of:

When spring touches the apricot and peach trees,
their new buds burst into red flower;
When the breeze plays among the willow fronds,
they are made to bend their green waists.

There is a poem that testifies to this:

To encounter close up such a paragon
of feeling and romance;
Is a consummation that: "Without good fortune
one cannot enjoy."
Wherever has Lieh-tzu allowed the wind
to carry him;
When night after night the beauty of the moon
shines in the willow branches.[18]

That night, Ch'en Ching-chi and the young lady Ko Ts'ui-p'ing found themselves to be highly compatible. The pair of them were like:

Mandarin ducks beneath the quilt;
Phoenix mates within the curtains.
Like fish sporting in the water,
They enjoyed sharing loving cups.

On the third day after the wedding, in the rear hall of the commandant's headquarters, Ch'un-mei prepared a feast, hung up decorative bunting, hired musicians to provide:

Drum music, pipes, and song,

and invited friends and relatives to attend a wedding reception. But there is no need to describe this in detail.

Every day, Ch'un-mei invited the two of them to her quarters so they could share their meals, and they addressed each other as cousins, constantly:

Getting up and sitting down together.

Not a single one of the maidservants, wet nurses, or servants' wives chose to object to this. It so happens that Ch'un-mei had fixed up a suite of three rooms on the western side of the front courtyard to serve as his quarters. Inside, she had provided a curtained bedstead, replastered the walls so that the rooms were as spotless as snow grottoes, and suspended blinds. The library on the outside served as his study and was also furnished with a bed and a couch, tables and mats, and a collection of old books. The letters and calling cards sent and received by the commandant, as well as the documents presented by other bureaucratic offices, all passed through his hands and were either listed in registers, or stamped by him with official seals. The brushes, inkstones, and other appurtenances needed by a writer were all available to him, and the shelves were loaded with books. Ch'un-mei would come out to the library from time to time in order to sit down and talk with him, and they ended up engaging in intercourse with each other on more than one occasion. Truly:

In the morning he attends feasts in Golden Valley,
In the evening he favors beauties in ornate houses.

But do not consider these to be occasions for joy,
Time's flowing light only chases the sunset clouds.[19]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 98

CH’EN CHING-CHI OPENS A TAVERN IN LIN-CH’ING; HAN AI-CHIEH ENCOUNTERS A LOVER IN A BORDELLO

If the heart is content even a thatched cottage seems ample;
If one’s feelings are calm even vegetable roots smell sweet.
The fewer worldly desires one has the more beneficial it is;
When human relations are tepid they are more likely to last.[1]
If one depends on others in order to attain one’s ambitions;
In trying to avoid trouble one will deal with local tyrants.[2]
One may achieve an exalted level of distinction for the day;
But it will end with inevitable extinction in years to come.

THE STORY GOES that, one day, Commandant Chou Hsiu, and the prefect of Chi-nan prefecture Chang Shu-yeh, in command of their infantry and cavalry, completed a successful campaign against the outlaws in Liang-shan Marsh; and the thirty-six leaders of the band, under the command of their chieftain Sung Chiang, along with their more than ten thousand followers, agreed to accept the offer of an imperial amnesty, so that peace was restored in the affected territory. When this was reported to the throne, the Emperor was greatly pleased and promoted Chang Shu-yeh to the positions of censor-in-chief and pacification commissioner of Shantung, and Commandant Chou Hsiu to the post of commander-general of Chi-nan, with the responsibility for patrolling the waterways and hunting down the bandits in his jurisdiction. The Emperor also decreed that the meritorious officers who had participated in the campaign should all be promoted one grade. Since Ch’en Ching-chi’s name had been listed in the roster, he was raised to the rank of

counselor, with a salary of two piculs of rice per month, and the right to distinguish himself by wearing an official cap and girdle.[3]

During the middle decade of the tenth month, Commandant Chou Hsiu, with his imperial commission in hand, led the infantry and cavalry under his command on their way home and sent a messenger ahead to report the situation to Ch'un-mei and let the household know about it. Ch'un-mei was as pleased as could be and sent Ch'en Ching-chi, along with Chang Sheng and Li An, to go outside the city to welcome him. A feast was prepared in the reception hall of their residence, to celebrate his official promotion, and the number of his fellow officials and others who came to offer congratulations and proffer gifts was so great they could hardly be counted. When the commandant alighted from his horse and came back to the rear hall, Ch'un-mei and Sun Erh-niang were there to receive him and pay their respects. Ch'en Ching-chi divested himself of his commoner's costume, put on a scarlet round-collared gown, an official cap, black boots, and a girdle with a rhinoceros horn plaque, and came out with his new wife Ko Ts'ui-p'ing. When the two of them had paid their respects to him, and the commandant saw that she was a good-looking girl, he rewarded her with a set of clothing and ten taels of silver, which she could use to make head ornaments for herself. But no more of this.

That evening, as Ch'un-mei and the commandant enjoyed drinking wine together in their room, they could not avoid bringing up some mundane household matters, and Ch'un-mei said, "The arrangements for my cousin's marriage cost a good deal."

"Ai-ya," responded the commandant. "Your only relative is this cousin, who has sought refuge with you. If he were to be without a wife, it would not bode well for his future prospects. Even though it has cost us a few taels of silver, it has not been spent on some unrelated person."

"And now you have secured this prospect of advancement for him," remarked Ch'un-mei. "It is more than enough to distinguish him."

"The Emperor's edict has already come down," the commandant went on to say, "so that, any day now, I will have to go to Chi-nan

prefecture to assume my office. I will leave you behind to look after the household, and you should provide your cousin with some capital so he can hire a manager, and open a business of some kind. Every third or fifth day, he can go to inspect the books, and he ought to be able to make enough in the way of profit this way to support himself."

"What you propose makes sense," responded Ch'un-mei.

That evening, the two of them enjoyed each other as husband and wife, but there is no need to describe this in detail.

The commandant remained at home for another ten days or so, but during the first decade of the eleventh month, he proceeded to get his baggage together and set out to assume his office in Chi-nan prefecture; taking Chang Sheng and Li An with him, and leaving his servants Chou Jen and Chou I to look after the household. He was seen off by Ch'en Ching-chi, who accompanied him as far as the Temple of Eternal Felicity south of the city before returning home.

One day, Ch'un-mei consulted with Ch'en Ching-chi and said, "The commandant suggested, thus and so, that you should open a business of some kind in the canal port of Lin-ch'ing, and hire a manager to run it for you, in the hope of making enough profit to help support the household."

On hearing this, Ch'en Ching-chi was as pleased as could be. One day, while he was walking along the street in the process of looking for a manager, it was one of those occasions when:

Something was destined to happen.

Unexpectedly, he ran into his old friend Lu the Second, or Lu Ping-i, who bowed to him and said, "Brother, why is it that I haven't seen you for such a long time?"

Ch'en Ching-chi responded by telling him about the death of his wife and continued, "That rascal Yang Kuang-yen made off with half a boatload of my goods, leaving me:

As poor as though I had been utterly cleaned out;

but I am all right again now. Luckily, my female cousin married into the household of Commandant Chou Hsiu, and they arranged another marriage for me. I have subsequently been raised to the

rank of counselor and granted the right to distinguish myself by wearing an official cap and girdle. Right now, I am engaged in looking for a manager to run a business for me. But I haven't been able to find one anywhere."

"That rascal Yang Kuang-yen," said Lu Ping-i, "after stealing your merchandise, hired a manager surnamed Hsieh and opened a large tavern on the Lin-ch'ing dock, known as the Hsieh Family Tavern. With the profits he makes he acts as a money-lender, making loans to the unlicensed prostitutes and singing girls who gather there from the four quarters in the effort to make a living, and collects substantial sums in the way of interest from them. Every day, he wears fine clothing, eats good meat, and rides around on a donkey. Every three or five days, he goes down to the dock to look over the accounts and collect his profits, while utterly ignoring his former friends. His younger brother, Yang Erh-feng, operates a gambling den in his home and engages in cock-fighting and the raising of dogs. Nobody dares to cross him."

"I ran into him last year," said Ch'en Ching-chi, "and he not only turned against me without any feeling but started to give me a beating, from which I was lucky enough to be rescued by a friend. My hatred for him has infused the marrow of my bones."

He then pulled Lu the Second into a tavern by the side of the road, where they went upstairs to have a drink together.

During their discussion, he asked, "How am I to deal with him in order to vent this anger of mine?"

Lu Ping-i responded with the words, "As the saying goes:

He whose hatred is petty is no gentleman;
He who lacks ruthlessness is not a hero.

If we were to attempt to reason with him, since he is the sort of person who:

Before seeing his own coffin will not
shed tears of repentance,

he is certain not to concede anything. But I have an alternative plan to propose. Brother, there is no need for you to engage in any other business activity. Simply write out a legal accusation against him

and submit it to your commandant's yamen. If you are able to recover your stolen goods and silver, you should be able to take over this tavern of his, invest some additional capital in it, and form a partnership with the manager Hsieh the Third. I could then cooperate with Hsieh the Third in operating the business on the dock, and all you would have to do is visit the premises every three or five days to inspect the accounts. I am absolutely sure that in a single month you should be able to realize a profit of more than a hundred taels of silver. That would be preferable to trying to start any other kind of business."

Gentle reader take note: This suggestion that Lu Ping-i made at the time would have the result of causing several people to:

Die an untimely death.[4]

As for Ch'en Ching-chi:

The manner of his death would be
altogether too tragic;
The manner of his demise would be
entirely too grievous.[5]

The nature of his death was as terrible as that of Li Ts'un-hsiao of the Five Dynasties, and that of P'eng Yüeh of the Han Dynasty.[6] Truly:

Though it may not be determined by fate;
It owes nothing at all to one's efforts.

When Ch'en Ching-chi heard this proposal, he promptly bowed to Lu Ping-i and said, "Worthy Brother, what you say makes sense. As soon as I get home, I'll take it up with my cousin and her husband. If this undertaking is successful, I'll put you and Hsieh the Third in charge of the enterprise."

Thereupon, when the two of them had finished their wine and gone downstairs to pay the bill, Ch'en Ching-chi said to Lu the Second, "Brother, be sure to keep this to yourself. If it should work out, I'll come to thank you for it."

"I understand," responded Lu the Second, and the two of them then went their separate ways.

When Ch'en Ching-chi had explained the proposal in detail to Ch'un-mei, he went on to say, "But His Honor is not here right now, so what are we to do?"

The senior servant Chou Chung happened to be standing by their side and said, "That's no problem. If Uncle will write out an accusation, indicating how much money and merchandise he lost, and include one of His Honor's calling cards with it, I will deliver it to the two officials at the office of the Provincial Surveillance Commission. When this Yang Kuang-yen is brought before the bench and subjected to a beating in the squeezers, there is no reason to fear that the rascal will not cough up the money."

Ch'en Ching-chi was delighted by this proposal and proceeded at once to write out an accusation, seal it up in an envelope with one of the commandant's calling cards, and send the senior servant Chou Chung to take it to the office of the Provincial Surveillance Commission.

The two officials were sitting on the bench at the time, in the process of conducting a hearing, when the gatekeeper came in and reported, "His Honor Chou Hsiu, the commandant of the Regional Military Command, has sent someone to deliver a document to you."

The officials Ho Yung-shou and Chang Mao-te called for Chou Chung to come before them and inquired about His Honor Chou Hsiu's assumption of the office to which he had recently been promoted. After listening to his explanation, upon opening the envelope and examining the accusation and the calling card, they felt inclined to do Chou Hsiu a favor.

Agreeing forthwith to accept the case, they sent detectives and constables to the port of Lin-ch'ing to arrest Yang Kuang-yen and gave return cards to Chou Chung, saying, "When you get home, convey our regards to His Honor and his wife, and tell them that when we succeed in recovering the missing money, they can send someone here to collect it."

Chou Chung took the return cards back to the commandant's yamen and told Ch'un-mei, "They agreed forthwith to send people to arrest him and said that as soon as they succeed in recovering the money, you can send someone to collect it."

When Ch’en Ching-chi saw that the two accordion-bound cards read, “Respectfully presented by your pupils Ho Yung-shou and Chang Mao-te,” he was utterly delighted.

In less than two days time, the detectives, inspectors, and constables from the Provincial Surveillance Commission who had been dispatched to the port of Lin-ch’ing succeeded in arresting Yang Kuang-yen and his younger brother Yang Erh-feng and bringing them back to the yamen. The two officials there interrogated them on the basis of Ch’en Ching-chi’s accusation and, upon subjecting them to a beating in the squeezers and several days of incarceration, succeeded in recovering the sum of 350 taels of silver, and a hundred bolts of porous ramie fabric. In addition, the tableware from the tavern was estimated to be worth 50 taels of silver. In Ch’en Ching-chi’s accusation he claimed to be due a reparation of 900 taels of silver, so they were still short 350 taels. They sold their home for 50 taels of silver, but their property was then completely exhausted. Ch’en Ching-chi was thus allowed the right to take over his stake in the Hsieh Family Tavern, and he entered into a partnership with the owner Fatty Hsieh, or Hsieh the Third. Ch’un-mei also provided the sum of 500 taels of silver, so that he had a capital of a thousand taels of silver, and he appointed Lu Ping-i to be his manager. He also had the tavern entirely redecorated, repainting and varnishing it, and decorating it with pictures, so that:

The balustrades were sparkling,
The rafters appeared brand new,
The tables looked shiny bright,
The wine and food well ordered.

On the day that it reopened:

Drums and music resounded to the heavens,
Pipes and flutes were blown harmoniously;

attracting the patronage of itinerant merchants and singing girls from the four quarters. Ch’en Ching-chi celebrated the occasion by sacrificing a pig and burning paper money. As the sayings go:

If you unplug the jug, it will make

three people drunk;
If you uncork the flagon, the aroma
will spread far off.[7]
Spirits and immortals have deposited
their jade girdles;
Ministers and councilors have pawned
their golden sables.[8]

When Ch'en Ching-chi climbed to the top of the large tavern, he found himself surrounded by translucent latticed windows that could be pushed open, and balustrades embellished with green varnish.

In all four directions, clouded peaks
rise in piles;[9]
Above and below, the sky and the water
appear to meet.[10]
To the east, dimly appear the spiraling blue
peaks of Mount T'ai;
To the west, impenetrable dark mists shroud
the imperial capital;
To the north, the red structures of wealthy
homes rise in layers;
To the south, the Huai River's vast extent
is like a strip of silk.

Above and below, the tavern had more than a hundred compartments.

Room after room houses the dancing
skirts of singing girls;
Floor after floor reverberates with
lively pipes and strings.[11]

Words are inadequate to describe the scene:

The viands are piled as high as hills;
The wine flows as copiously as waves.

Truly, it is a case of:

The dancing continued till the moon in the pavilion
amid the willows hung low;
The singing went on until the breeze underneath the
peach-blossom fans expired.[12]

It was the middle of the first month when Ch'en Ching-chi reopened the Hsieh Family Tavern on the dock in Lin-ch'ing, and he cleared as much as thirty-five taels of silver per day. It was managed jointly by Fatty Hsieh and Lu Ping-i, who served together behind the counter. Every three or five days, Ch'en Ching-chi would ride a horse, accompanied by his servant Little Chiang, and go to the port of Lin-ch'ing to look over the accounts. Whenever he came, the two managers Lu Ping-i and Fatty Hsieh would prepare a clean room on an upper story of the building that was provided with a curtained bedstead, furnished with tables and chairs, and replastered so that it was as spotless as a snow grotto. They would prepare a feast for him there, and assign four good-looking powdered faces to keep him company. The "cribber" Ch'en the Third would look after seeing that he was supplied with wine.

One day, on the third day of the third month, when spring was at its most beautiful, and the landscape was suffused with floral fragrance:

With their green hues, the locusts and
willows populate the banks;
With their rich reds, the apricots and
peaches shine like brocade.

Ch'en Ching-chi, on an upper floor of the tavern, leaned over the green balustrade and contemplated the scene below, which was alive with activity. There is a poem that testifies to this:

Tossed by the wind, enshrouded in mist,
the brocade banner flutters;
During this era of great peace the days
are beginning to grow longer.
Wine is capable of enhancing the courage
of even a stouthearted hero;
And is equally effective at alleviating
the depression of a beauty.

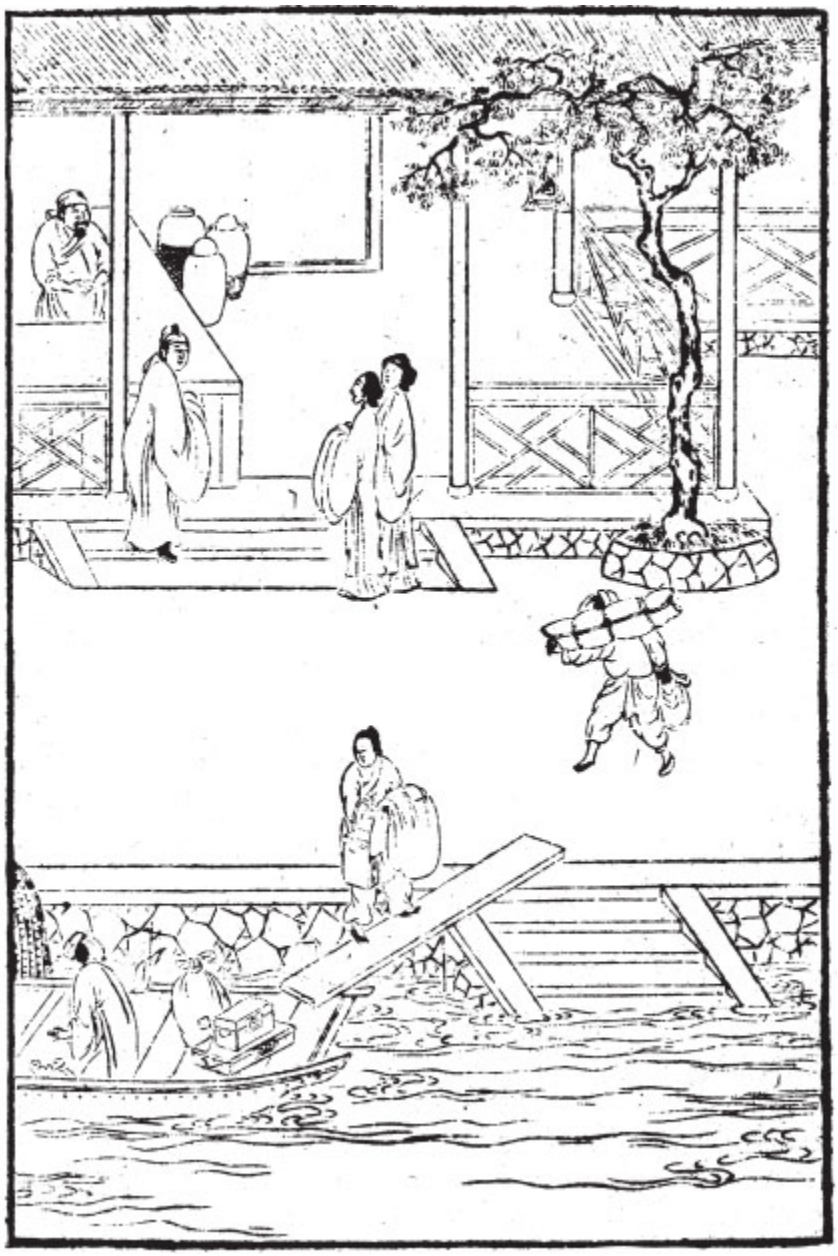
Deep within the three-foot long branches
on the willow-lined bank;
The tavern's signpost rises at an angle
beside the apricot trees.
The stalwart who has yet to accomplish
his lifelong ambition;
Is prone to sing haughtily as he enters
the Land of Drunkenness.[13]

One day,[14] Ch'en Ching-chi happened to look out the rear window of his chamber on an upper floor of the tavern that overlooked the canal and noticed that there were two barges moored there, loaded with trunks, tables, benches, and other household effects, which four or five workers were moving into an empty suite on the ground floor. There were also two women on the barges, one of whom was middle-aged and tall of stature, with a rosewood complexion; while the other was a young woman, given to:

Putting on rouge and applying powder,

who had an attractive pale complexion and was about twenty years old. The two of them also proceeded to go into the empty suite below.

Ch'en Ching-chi approached Manager Hsieh and demanded to know, "Who are those people who, without asking our permission, are taking it upon themselves to move into our building?"



Ch’en Ching-chi Meets an Old Acquaintance in Lin-ch’ing

“They are two women who have come from the Eastern Capital,” explained Manager Hsieh. “Having failed to locate their relatives, and being unable to locate a dwelling on such short notice, they asked our neighbor Old Man Fan if they could stay here for two or three days before moving on. I was planning to report this to you sir, but you have asked me about it before I was able to do so.”

Ch’en Ching-chi was about to give vent to his anger when he saw the young woman approach him respectfully with straightened skirts and bow deeply, saying, “Pray abate your wrath, sir. Your manager is not at fault. It was we who took the liberty:

For lack of an alternative,[15]

of moving in before coming to ask your permission.

I can only hope that you will forgive us.

If you will permit us to remain here for three to five days, we will respectfully reimburse you upon moving out.”

When Ch’en Ching-chi saw that the young woman had a way with words, he proceeded to look her over from top to toe, while the woman glanced back at him with her pair of starry eyes.

Their mutual feelings were visible in their four eyes;

They found they were unable to control their emotions.

As for Ch’en Ching-chi:

From his mouth no word was uttered, but

In his heart he thought to himself,

“I must have met her somewhere before, she looks so familiar.”

The middle-aged woman who was tall of stature looked hard at Ch’en Ching-chi and said, “Sir, are you not Son-in-law Ch’en from the household of His Honor Hsi-men Ch’ing?”

Ch’en Ching-chi was startled by this and said, “How were you able to recognize me?”

“I will not deceive you,” the woman replied. “I am the wife of his former manager Han Tao-kuo, and this girl is my daughter Ai-chieh.”

“The two of you were residing in the Eastern Capital,” said Ch’en Ching-chi, “so how have you happened to turn up here? And where is your husband?”

“He is on one of the barges, looking after our belongings,” the woman replied.

Ch’en Ching-chi immediately responded by ordering a waiter to go invite him into his presence. Before long, Han Tao-kuo came in and greeted him with a bow. His hair and whiskers had already begun to turn gray.

He then went on to explain the recent events in the capital, saying, “At court, Grand Preceptor Ts’ai Ching, Defender-in-chief T’ung Kuan, Minister of the Right Li Pang-yen, Defender-in-chief Chu Mien, Defender-in-chief Kao Ch’iu, and Eunuch Director Li Yen, all six of them, have been impeached in a memorial to the throne by the national university student Ch’en Tung.[16] His allegations have subsequently been supported by numerous other memorials
from the supervising secretaries and censors. As a result, an imperial edict has come down, ordering them to be remanded to the Three Judicial Offices for interrogation, and they have been sentenced to perpetual military servitude in areas suffering from poisonous miasmas.[17] The grand preceptor’s son, Minister of Rites Ts’ai Yu, has been executed, and his property has been confiscated by the state. The three of us were forced to flee for our lives and made our way to my younger brother Han the Second’s place in Ch’ing-ho district, only to find that his house has been sold, and that he has fled to who knows where. The three of us, consequently, hired barges and traveled here on the canal, but we scarcely anticipated that we would run into you here.

Such good fortune would suffice for three lives.”

He then went on to ask, “Son-in-law, are you still a member of His Honor Hsi-men Ch’ing’s household?”

Ch’en Ching-chi explained the preceding events, saying, “I am no longer a member of his household but am serving as a counselor in the household of my cousin’s husband Commandant Chou Hsiu and have been granted the right to distinguish myself by wearing an official cap and girdle. At present, I am supporting myself by operating this tavern on the dock with the help of two managers. Since you have run into me, there is no reason for you to move out. It will not be a problem if you choose to reside here for a while. Please feel free to do as you like.”

The woman and Han Tao-kuo both kowtowed to him in gratitude and, after finishing their conversation, went back to moving their belongings off the barges.

As he looked on, Ch'en Ching-chi was moved to tell his servant Little Chiang and the "cribber" Ch'en the Third to help them move some of their things, at which Wang Liu-erh said, "There is no need, Son-in-law, for you to go to such trouble on our behalf."

They were both pleased at this exchange, and Ch'en Ching-chi went on to say, "After all, you and I were originally members of the same household. What need is there to quibble about it?"

When Ch'en Ching-chi noticed that:

The light was beginning to wane,

and that it was about four o'clock in the afternoon, he decided to go home and told his managers to take care of supplying their new tenants with boxes of tea and goodies in the morning. He then mounted his horse and set out for home, accompanied by his servant. All night long:

His every thought and every consideration,[18]

was concentrated on Han Ai-chieh, whom he could not put out of his mind.

After spending a day at home, on the following day, he got up early, dressed himself appropriately, and returned to the tavern on the dock at Lin-ch'ing, accompanied by his servant Little Chiang, where he proceeded to look on for a while as his managers conducted their business.

Han Tao-kuo happened to send a servant over to invite him to come to their quarters for a serving of tea. Ch'en Ching-chi had been hoping for a chance to see Han Ai-chieh again, so when the servant arrived with his invitation, he promptly got up and went inside.

Lo and behold, Han Ai-chieh came out to meet him and greeted him with:

Such a smile you could have plucked it off her face;

bowing to him, and saying, "Sir, please come in and take a seat."

Ch'en Ching-chi went into the chamber and sat down, while Han Tao-kuo and Wang Liu-erh came out to keep him company. It did not take them long to finish a serving of tea, as they chatted back and forth about their memories of the past. While this was going on, Ch'en Ching-chi gazed continually at Han Ai-chieh, while Ai-chieh's

pair of eyes, like autumn ripples, were fixed infatuatedly on Ch'en Ching-chi. It was clear that they both had the same idea in mind. There is a poem that testifies to this:

Her narrow and upturned shoe-tips are
formed of florid silk;
Her fragrant flesh and creamy breasts
resemble sculpted jade.
Her lovely person is hardly sustained
by her lissome waist;
A bosomful of unexpressed resentment
puckers her eyebrows.[19]

After a little while, Han Tao-kuo went outside, and Han Ai-chieh turned to Ch'en Ching-chi and asked, "Sir, how old are you?"

"I'm twenty-five," responded Ch'en Ching-chi. "May I make bold to ask, sister, how old are you?"

Han Ai-chieh smiled at this, and said, "Sir:

We must have been fated to meet.[20]

I, too, am twenty-five years old. We met each other as members of His Honor's household in the past, and now we have been fortunate enough to meet again. Truly:

Those with affinities will meet though
separated by a thousand li."

When Wang Liu-erh observed that the conversation between them had started to warm up, she sensed what was going on and made an excuse to go out herself, leaving the two of them sitting together face to face. Han Ai-chieh then resorted to the use of suggestive language in the endeavor to entice Ch'en Ching-chi. Ch'en Ching-chi, who had been familiar with such matters since his youth, could not fail to understand her intentions and started to get up and leave.

This Han Ai-chieh had colluded with her mother in plying this trade during their journey from the Eastern Capital; and while she had resided in the household of Grand Preceptor Ts'ai Ching, she had served as majordomo Chai Ch'ien's concubine. When it came to poetry, lyrics, songs, or rhapsodies, as well as the works of the

hundred schools, she was acquainted with them all, and there was little she was not familiar with.

Upon seeing Ch'en Ching-chi get up and prepare to go out, and observing that they were alone, she went up close to him and sat down, affecting the:

Coquetry and petulance of a spoiled child,

as she said, "Sir, let me take a look at that gold pin in your hair."

Ch'en Ching-chi was about to pull it out for her, when Han Ai-chieh grasped the knot of hair on top of his head with her hand and pulled out the pin, whereupon she stood up and said, "Why don't the two of us go upstairs and have a word together?"

As she spoke, on the one hand, and walked out, on the other, Ch'en Ching-chi felt compelled to follow her up the stairs. Truly:

Though you may be as devious as any demon,
You'll drink the water she's washed her feet in.

Ch'en Ching-chi followed her upstairs and then said, "Sister, what is it you want to say?"

Han Ai-chieh responded by saying, "You and I have:

A predestined affinity for each other.[21]

There is no need for you to pretend otherwise.

Let us share our fervor on pillow and mat,[22]
Enjoying the pleasures of connubial bliss."

"I fear we may be discovered by the people here," responded Ch'en Ching-chi. "That would never do."

Han Ai-chieh, displaying a variety of voluptuous airs, hugged Ch'en Ching-chi around the waist and proceeded to pull down his trousers with her dainty jade-white hands. Both of them felt that:

Their lascivious excitement burned like fire,
And it proved utterly impossible to suppress.[23]

Han Ai-chieh felt driven to take off her clothes and recline face-up on the bed, where they proceeded to engage in intercourse with each other. Truly:

With lustful daring as big as the sky,
what is there to fear?

Amid mandarin duck curtains the clouds and rain:
a lifetime of passion.

In the course of their engagement, Ch'en Ching-chi asked, "What number are you known by?"

"I was born on the Dragon Boat Festival on the fifth day of the fifth month," responded Han Ai-chieh, "so I am known as Han the Fifth, but my personal name is Ai-chieh."

In no time at all, after:

The clouds dispersed and the rain evaporated,

they sat down next to each other, and Han Ai-chieh proceeded to say to Ch'en Ching-chi, "Ever since the time that the three of us fled from the Eastern Capital but were unable to locate our relatives, we have been short of living expenses. If you have the silver on hand, I beg you to lend five taels to my father. I will take the responsibility to repay you with interest. Pray don't refuse this request."

Han Ai-chieh Entertains Her Lover in an Ornate Bordello

Ch'en Ching-chi agreed to her request, saying, "That's no problem. You have but to open your mouth, and I will weigh out five taels of silver for you."

When Han Ai-chieh saw that he had agreed, she returned his gold pin to him, and the two of them then went on to sit together for what seemed like half a day.

Fearing that they might be subject to gossip, they drank a serving of tea, and Han Ai-chieh invited him to have lunch with her, but Ch'en Ching-chi said, "I've got something to do elsewhere, so I won't eat anything, but I'll send you the money you asked for in a little while."

Han Ai-chieh went on to say, "This afternoon, I will prepare a meager cup of watery wine to share with you. Pray don't refuse my invitation, sir, but come back to see me, no matter what."

When Ch'en Ching-chi had eaten lunch in the tavern's office, he took a casual stroll in the street and happened to run into his former fellow disciple from the Yen-kung Temple, Chin Tsung-ming, whom he greeted with a bow and regaled with the story of his subsequent adventures.

"Worthy brother," responded Chin Tsung-ming, "I did not know that you had been acknowledged as a relative by the household of His Honor Commandant Chou Hsiu, or that you had opened a thriving business in that tavern.

I have been remiss in not coming to pay my respects.[24]

Tomorrow, I will send a junior disciple to deliver a gift of tea to you. Please come to the temple for a visit when you have the time to do so."

Upon finishing their conversation, Chin Tsung-ming went back to the temple.

When Ch'en Ching-chi returned to the tavern, Manager Lu Ping-i reported to him, "That fellow named Han who is residing here has invited you for a drink, but I didn't know where to find you."

By a lucky coincidence, Han Tao-kuo's servant happened to come back at this point and said, "You are invited, sir, and your two managers are invited as well to keep you company. There are no other guests."

Ch'en Ching-chi, along with his two managers, then proceeded to go into their room, where a repast had already been neatly laid out, consisting of fish, pork, vegetables, fruits, and the like. Ch'en Ching-chi sat down in the place of honor, while Han Tao-kuo assumed the position of host, and Lu Ping-i and Fatty Hsieh were seated to either

side. Wang Liu-erh and Han Ai-chieh sat down respectfully on the sidelines, while their servant came back and forth to serve the wine and refreshments.

After drinking a few cups of wine, the two managers, sensing what was afoot, said, “Sir, pray continue to drink at your leisure. The two of us will go back and man the counter.”

So saying, they got up and left.

Ch’en Ching-chi was not accustomed to drinking heavily, but when he saw that the managers had left, he relaxed and downed another few cups of wine with the three members of the Han family, until he began to feel somewhat intoxicated.

Han Ai-chieh then ventured to say to him, “Sir, today there is no need for you to go home.”

“It is already too late for me to return home by now,” said Ch’en Ching-chi. “I might as well go home tomorrow.”

When Wang Liu-erh and Han Tao-kuo had drunk with them for a while, they went downstairs, and Ch’en Ching-chi then pulled five taels of silver out of his sleeve and presented it to Han Ai-chieh, who went down and turned it over to Wang Liu-erh, before coming back upstairs. What with:

> The sharing of glasses and passing of cups,
> Hugging the turquoise and cuddling the red,

they then continued drinking together until the evening fell, at which point Han Ai-chieh:

> Divested herself of her fancy attire,[25]

and invited Ch’en Ching-chi to spend the night with her in her upstairs room. On this occasion, what with:

> Oaths by the pillowside to be faithful as the hills,
> Promises under the quilts to be as true as the seas;
> Giving forth oriole’s notes and swallow’s cries,
> They enjoyed to the full their mutual affection;[26]
> But it is impossible to evoke all that they did.[27]

When Han Ai-chieh had gone to the Eastern Capital, where she resided in the household of Grand Preceptor Ts’ai Ching and waited upon his elderly wife, she had learned to play musical instruments

and sing, and also acquired the ability to read and write. Upon hearing about this, Ch'en Ching-chi:

Felt unable to constrain his pleasure,[28]

and found himself as attracted to her, as he had been to P'an Chin-lien. Consequently, the two of them proceeded to:

Frolic together the whole evening,[29]

And sleep together all night long.

As a result, they could not avoid sleeping until late the next day and did not get up until lunchtime, when Wang Liu-erh made a pick-me-up for them, containing eggs and pork meatballs, which the two of them consumed, along with several cups of warmed wine.

In a little while, one of his managers came in and invited Ch'en Ching-chi to join them for lunch, whereupon he put on his hairnet, performed his ablutions, got dressed, and went out to eat with them. When he had finished his meal, he came back to take leave of Han Ai-chieh before heading back home, but she did not want to let him go and made a show of shedding tears.

Ch'en Ching-chi responded by saying, "After I get home, I'll come to see you every three or five days. There's no reason for you to get upset."

When he had finished speaking, he mounted his horse and headed back to the city of Ch'ing-ho, accompanied by his servant.

Along the way, he said to Little Chiang, "When we get home you must not say anything about the Han family."

"I understand," responded Little Chiang. "There is no need for you to admonish me."

Upon arriving back at the commandant's residence, Ch'en Ching-chi claimed that business was so brisk at the tavern that by the time he had finished reckoning up the accounts it was too late to come home, so he had stayed overnight. He then handed over to Ch'un-mei the thirty-some taels of silver in the form of profits that had been realized since his last trip before going back to his own quarters.

When he arrived there, he was taken to task by Ko Ts'ui-p'ing, who said, "What reason did you have for staying away overnight,

unless you were out exploring:

The willow paths and flower lanes,[30]

of the licensed quarter? You left me at home, all by myself in an empty room, without a thought for returning home."

Thereafter, she insisted on keeping Ch'en Ching-chi at home for seven or eight days in a row, without letting him return to the dock at Lin-ch'ing. For her part, Han Ai-chieh noticed that he did not return for some time but merely sent Little Chiang to collect the profits from the managers, who wrapped up the silver for him to take home.

As a consequence, Han Tao-kuo felt obliged to have his wife, Wang Liu-erh, entice familiar customers or traveling merchants into their quarters to drink tea or wine. For some time, Han Tao-kuo had enjoyed the convenience of being dependent upon his wife for his livelihood. Moreover, though Wang Liu-erh was forty-five or forty-six years old, and could be said to be middle-aged, she still retained her charm. And now they were lucky enough to have this daughter, who was prepared to take her place, so that the business that was the source of their livelihood would not be interrupted, and they could continue to practice it in the open.

It so happens that when people without any official position, or other source of livelihood, depended on their wives for their support, the latter were known as clandestine harlots, or what are now known as unlicensed prostitutes.

At this time, when Ch'en Ching-chi failed to show up, the wine steward Ch'en the Third arranged for the silk merchant Magnate Ho to patronize Han Ai-chieh. This Magnate Ho, who was about fifty years old and had a thousand taels worth of silk and other piece goods at his disposal, was quite willing to patronize her, but Han Ai-chieh, who was still infatuated with Ch'en Ching-chi, claimed that she was feeling out of sorts and refused:

On three times and five occasions,[31]

to come downstairs, which Han Tao-kuo found extremely annoying. But when Magnate Ho observed that Wang Liu-erh was tall of

stature, with a rosewood complexion; had a face shaped like a melon seed:

Painted her eyebrows and dressed her hair,[32]

so that she displayed long spit curls; possessed a seductive pair of starry eyes:

The glint in which suggested intoxication;

and that her lips were daubed bright red, he surmised that she must be a past master at amorous liaisons; offered a tael of silver for the privilege of sharing a drink in her quarters; and ended up spending the night with her. Han Tao-kuo kept out of the way by sleeping in an outer chamber, while his daughter, Han Ai-chieh, on seeing that her mother was entertaining a customer, remained on the upper floor, without coming down.

From this time on, Magnate Ho was rendered so happy by Wang Liu-erh that the two of them were:

As hot for each other as burning charcoal;

and he did not let more than two or three days go by without coming to spend the night with her. Han Tao-kuo, for his part, was thus able to pocket no small amount of his money.

When Han Ai-chieh saw that Ch'en Ching-chi had not come back to see her for more than ten days, she longed for him so that:

Each day was like three months of autumn;

Each night seemed like half a summer.

She couldn't help feeling affected by:

The eye alongside the wood, and

The heart beneath the field.[33]

She therefore sent their servant to the commandant's residence in the city to find out what was going on.

Upon encountering Ch'en Ching-chi's servant Little Chiang, he confidentially inquired, "Why has your master not gone to see her?"

"For the last few days," responded Little Chiang, "he has been feeling out of sorts and has not ventured outside."

When the servant returned and told Han Ai-chieh what he had heard, she consulted with Wang Liu-erh about it and then purchased

a set of pig's trotters, two roast ducks, two fresh fish, and a box of cookies; after which, in her upstairs room, she:

Ground her ink and picked up her brush,
Spreading out some flowered stationery,[34]

and wrote out a note, which she entrusted to the servant to deliver to Ch'en Ching-chi.

She then placed the presents in boxes, turned them over to the servant to carry, and enjoined him, saying, "When you enter the city and see Master Ch'en, you must hand these things over to him personally, and ask him for an answering note."

The servant proceeded to tuck the note into his sleeve and take charge of the gifts, but of the events of his trip there is nothing to tell. Upon entering the city, he went up to the front of the commandant's yamen and sat down on the stone stylobate.

Who should appear at this juncture but the servant Little Chiang, who happened to come outside, and on seeing him asked, "What have you come again for?"

The Han family servant greeted him with a bow and then pulled him to an out-of-the-way spot, saying, "I've come to deliver some gifts to your master and have something to say to him. I'll wait for him here, if you will be good enough to let him know that I'm here."

Little Chiang promptly turned around and went inside, and it was not long before Ch'en Ching-chi swaggered into sight. It was the fifth month at the time, and the weather was swelteringly hot. Ch'en Ching-chi was dressed in an outfit of thin silk, wore a tile-ridged hat, held in place with a gold pin, on his head, while his feet were clad in sandals and white socks.

The Han family servant hastily bowed to him, saying, "Master, are you feeling somewhat better? Han Ai-chieh has commissioned me to deliver a note and some presents to you."

Ch'en Ching-chi accepted the note and said, "Is Han Ai-chieh well?"

"On observing that you have not visited her for so long," he replied, "she is suffering from heartache. She wishes to send you her

regards and would like to know when you might come to see her again."

Ch'en Ching-chi then proceeded to open up the note and saw that it read as follows:

RESPECTFULLY INDITED WITH STRAIGHTENED SKIRTS TO HER LOVER MASTER CH'EN BY HIS HUMBLE CONCUBINE HAN AI-CHIEH.

Ever since parting from your distinguished countenance,[35] my heartfelt admiration for you[36] has not abated even slightly,[37] but has remained suspended and unforgotten in my heart. Since you promised to return, I have been leaning on the door gazing fixedly into the distance[38] but have failed to see you deigning to visit my humble abode. The other day, I sent a servant to ask after you, but he returned without having seen you,[39] although he heard that you were suffering from some ailment. This has filled my breast with such regret that I remain depressed whether sitting or lying down. Alas, I am not able to sprout a pair of wings so that I might fly to your side. Since you possess a captivating wife to love you at home, you cannot be expected to think of me but have spit me out like the seed of a fruit. I am sending you some boxes of savory foods as a meager expression of my sincere concern for you, and I hope that you will accept them with a smile.[40] I trust my sentiments will be apparent as I am unable to express myself more fully.[41]

In addition I am providing a brocade perfume sachet embroidered with mandarin ducks, and containing a lock of my black hair,[42] as a paltry expression of my heartfelt feelings.

The twentieth day of the middle month of summer.

Your humble concubine Han Ai-chieh salutes you.

When Ch'en Ching-chi had read the note, he looked over the perfume sachet and found that it contained a lock of black hair and was embroidered with the motif of two mandarin ducks, and eight characters that read:

Admiringly tendered to my lover,
I'll follow you wherever you go.

He then folded it up as before and concealed it in his sleeve.

There was a wine shop next door to the commandant's yamen, and Ch'en Ching-chi told Little Chiang, "Take the Han family servant into the wine shop to have a drink of wine while he waits for me to write an answering note."

He then went on to tell Little Chiang, “Take these presents into my room, and if the mistress asks anything about them, just say that they were sent to me by Manager Hsieh from our tavern in Lin-ch’ing.”

Little Chiang did not dare to be remiss and proceeded to take the four boxes of gifts inside. Ch’en Ching-chi then went into the library and secretively composed an answering note; after which, he wrapped up five taels of silver and, going out to the wine shop, asked the Han family servant if he had enjoyed a drink or not.

“Thank you for the fine wine, sir,” the servant responded. “I can’t drink any more and am ready to be on my way.”

Ch’en Ching-chi gave the silver and the answering note to the servant and said, “When you get home, convey my respects to Han Ai-chieh. These five taels of silver are meant as a contribution toward her living expenses. I will come to see her in the next two or three days.”

The Han family servant then went downstairs, and Ch’en Ching-chi escorted him out the door of the wine shop and saw him off.

When Ch’en Ching-chi went into his living quarters, Ko Ts’ui-p’ing asked him, “Who was it who sent these gifts?”

“It was Fatty Hsieh, the manager of the tavern,” responded Ch’en Ching-chi. “He had heard that I was not feeling well and sent these gifts as an expression of his concern.”

Ko Ts’ui-p’ing believed his explanation. The two of them then, after consulting with each other, sent the maidservant Chin Ch’ien-erh to take a platter with one of the roast ducks, one of the fresh fish, and half a set of the pig’s trotters back to the rear compound for Ch’un-mei to eat. She told her that they had been sent by one of the managers of the tavern, and she did not raise any questions about it. Now that this matter has been explained we will say no more about it.

To resume our story, when the Han family servant reached the dock at Lin-ch’ing it was already late in the day, and on entering the door, he handed the silver and the answering note to Han Ai-chieh. On opening the note and perusing it by lamplight, she saw that it read as follows:

RESPECTFULLY ADDRESSED IN REPLY TO THE DRESSING TABLE OF HIS INAMORATA HAN AI-CHIEH.

I am much obliged to you for the generosity you displayed toward me at our previous meeting. The sentiments inspired by our love making, and the affection you displayed on pillow and mat, have not been forgotten. I have been intending to hasten to our expected reunion, but a temporary indisposition has forced me to disappoint your expectations. You have also sent someone to ask after me, and present me with these mouth-watering delicacies, for which my gratitude is impossible to contain. In the next two or three days I should be able to thank you in person. I am also sending you five taels of silver, and a silk handkerchief, as a meager expression of my regard, which I sincerely hope you will accept, and deign to appreciate.

Signed: Respectfully presented by Ch'en Ching-chi

When Han Ai-chieh had read the note, she saw that a poetic quatrain had been inscribed on the handkerchief, that read as follows:

The handkerchief of Wu silk is inscribed
with a palindrome;
From a flourish of my writing brush the
ink is still fresh.
I have dedicated it to my affectionate
love Han Ai-chieh;
That we may enjoy the century-long love
of mating phoenixes.[43]

When she had finished reading it, Han Ai-chieh handed over the silver to Wang Liu-erh, and mother and daughter gave vent to:

A thousand or ten thousand signs of joy,

in anticipation of Ch'en Ching-chi's return. But no more of this.

Truly:

When a favored friend arrives, one's feelings
can never be satiated;
When a real confidant shows up, conversation
is mutually agreeable.

There is a poem that testifies to this:

Beneath the green gauze window[44] I opened
the seal of your letter;

The paper, with its cloud-soaring geese,
  is redolent with perfume.
I know the flourishes of your brush are
  done with your jade hand;
But your loving thoughts are seen only
  in what is left unsaid.[45]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 99

LIU THE SECOND DRUNKENLY CURSES WANG LIU-ERH; CHANG SHENG WRATHFULLY KILLS CH'EN CHING-CHI

Some words of admonition:

All of the forms of discontent,
Arise from lack of forbearance.
If you show patience to events,
Your perception will be bright.
Buddha's words reject argument,
Confucian texts abhor conflict.
This avenue leads to happiness,
But not many persons pursue it.[1]

THE STORY GOES that Ch'en Ching-chi allowed two days to pass, since the third day, the twenty-fifth of the fifth month, was his birthday. On that occasion, Ch'un-mei prepared a feast in the rear reception hall to celebrate his birthday, and the entire household joined in the festivities.

Early the next morning, Ch'en Ching-chi said to Ch'un-mei, "It is some time since I have been to the dock in Lin-ch'ing. Since I am not busy today, I plan to go there. In the first place, I will be able to go over the accounts with the managers of the tavern; and in the second place, I can avoid the stifling summer heat, and come back after my excursion."

Ch'un-mei said in response, "You should go in a sedan chair, and avoid any overexertion."

He then set out in a sedan chair, borne by two soldiers, and accompanied by Little Chiang, and headed straight for the Hsieh

Family Tavern on the dock in Lin-ch'ing, but of the events of his trip there is nothing to tell.

That afternoon, when he arrived in front of the tavern, got out of his sedan chair, and went inside, his two managers came out to welcome him, saying, "Sir, are you feeling somewhat better?"

Ch'en Ching-chi, whose mind was preoccupied with Han Ai-chieh, merely responded, "I fear I have put the two of you to the trouble of worrying about me."

After sitting with them for a while, he got up; told them, "Write out a copy of the accounts so I can look them over"; and then headed for the interior. The Han family servant came out to meet him and announced his arrival to Wang Liu-erh and her mate. Han Ai-chieh was in her upstairs room:

Leaning on the balustrade and gazing abroad,
Flourishing her brush and expending her ink,

as she composed a set of poems;

In order to dispel her lingering depression.[2]

When it was suddenly reported that Ch'en Ching-chi had arrived, she:

Lightly moved her lotus feet
Gently lifted her beige skirt,

and made her way downstairs, where mother and daughter greeted him with their faces wreathed in smiles, saying:

"The more eminent you are, the harder you are to see.[3]

What wind has blown you here today?"

Ch'en Ching-chi bowed in response to mother and daughter and then went into their room and sat down.

In a little while, Wang Liu-erh prepared a serving of tea for them, and when they had finished drinking it, Han Ai-chieh said, "Sir, please come upstairs and have a seat in my room."

Ch'en Ching-chi went upstairs as requested, and the two of them:

Just like fish in the water,[4]
Resembling lacquer and glue,[5]

did not fail to exchange words expressing:

Deep-felt love and intimate feelings.[6]

A sheet of flowery stationery was sticking out from under Han Ai-chieh's inkstone, and Ch'en Ching-chi picked it up to look at.

Han Ai-chieh explained, "Those are several poems that I wrote in my room up here while longing for you during my leisured hours, in order to:

While away my lingering depression.[7]

But I fear they may be unworthy of your distinguished eyes."

Ch'en Ching-chi then proceeded to peruse them, and they read as follows:

Spring

Leaning languidly against the embroidered bed,
I'm too depressed to move;[8]
Languorously unfastening my embroidered sash,
I let my hair tumble down.
Ever since my jadelike lover has departed
I have had no news of him;
Throughout the twenty-four hours of the day
I can only yearn for him.[9]

Summer

From a high vantage point on the lofty tower
I gaze into the clear radiance;
The rose blossoms covering the entire arbor
are clothed in rare fragrance.
I have spent idle hours leaning over every
one of the twelve balustrades;[10]
As the perfumed breeze from the south has
begun to penetrate my garments.

Autumn

Within the cold hibiscus-blossom curtains
I am unable even to dream;
Since my understanding lover has left me
I can only grieve for him.
The tears I shed upon my pillow are like
the raindrops on the steps;
Outside the window they drip unceasingly

right up till the day dawns.[11]

Winter

Ashamed to face the caltrop-patterned mirror,
I retouch my unblemished makeup;
I have withered away on my loved one's account,
losing the freshness of my complexion.
Closing the door, I am no longer concerned
with the idle breeze and moonlight;
And will henceforth instruct the plum blossoms
to do whatever they please.[12]

When Ch'en Ching-chi had finished perusing the poems:

Expressing the most fulsome admiration,
He praised them endlessly to the skies.

Before long, Wang Liu-erh prepared wine and delicacies and brought them upstairs, where she moved the mirror stand out of the way and laid them out on Han Ai-chieh's dressing table.

The two of them sat down next to each other, and Han Ai-chieh proceeded to pour out a cup of wine and proffer it to Ch'en Ching-chi with both hands, bowing deeply to him, and saying, "Sir, during the whole time that you failed to visit me, I could not get you out of my mind for even a moment. But when our servant returned with your contribution toward our living expenses, our whole family:

Felt they could not thank you enough."[13]

Ch'en Ching-chi took the proffered wine in his hand and bowed in return, saying, "It was my trivial indisposition that prevented me from keeping our engagement. Please do not hold it against me."

After downing his wine, he poured another cup and proffered it respectfully to Han Ai-chieh. When she had drunk it, they sat down together and prepared to enjoy some more. Wang Liu-erh and Han Tao-kuo also came upstairs to share a few cups with them but found excuses to go downstairs again in a little while, leaving the two of them to drink together, and share their experiences during the time they had been separated.

After some time, as they drank until they began to feel the effects of the wine:

Their lascivious excitement burned like fire,

and they could not help recapitulating their former passion for each other.

As they engaged in intercourse,

Their affection knew no bounds.[14]

Getting up and putting on their clothes, they washed their hands and resumed drinking. After downing several more cups:

As their drunken eyes grew bleary,

Their residual lust had not faded.[15]

Ever since the last time they had met, the young man had been unhappy at home, and his mind had been so preoccupied with Han Ai-chieh that he had not engaged in intercourse with his wife. On this occasion, when reunited with his inamorata:

He was reluctant to call a halt,

after only one engagement. Truly, like:

Alive or dead predestined lovers,[16]

For the foregoing five centuries,

they had finally been thrown together, and Ch'en Ching-chi's psyche was led completely astray by her. In a little while:

His lustful feelings rose again,

and they engaged in intercourse a second time; after which, he felt that:

His body was so utterly fatigued,[17]

That he could carry on no longer.[18]

He had not eaten anything for lunch and simply collapsed onto the bed and went to sleep.[19]

It turned out to be one of those occasions when:

A disaster was destined to occur.

Unexpectedly, the silk merchant Magnate Ho showed up down below, and Wang Liu-erh entertained him with wine on the ground floor, while Han Tao-kuo went out onto the street to purchase vegetables, delicacies, and fruits to go with the wine. During his

absence, the two of them engaged in intercourse, after which, Han Tao-kuo returned with the foodstuffs he had purchased, and the three of them drank several more cups of wine together.

About the time that the sun began to sink in the west, who should appear but the Turf-protecting Tiger Liu the Second, the proprietor of My Own Tavern, who was stinking drunk, and whose shirt was hanging open to reveal a torso of purple flesh.

With his fists raised on high, he strode into the ground floor of the tavern and shouted loudly, “Drag out the southerner Magnate Ho so I can beat him up.”

This startled the two managers, who were afraid that Ch’en Ching-chi, who was asleep on the second floor, would hear him; so they hastily emerged from behind the counter, came forward, and bowed to him, saying, “Brother Liu the Second, Magnate Ho has not been here.”

Liu the Second was not persuaded by this and strode into the interior in large strides, where he tore aside the portiere leading into Han Tao-kuo’s quarters with one hand and found that Magnate Ho was inside, sitting shoulder to shoulder with Wang Liu-erh, and drinking wine.

Enraged by this, he cursed at Magnate Ho, saying, “You lousy servile dog! I’ll fuck your mother! I’ve looked everywhere for you, but now I’ve found you. You’ve been maintaining two powdered faces in my tavern but have failed to pay them for their services on more than one occasion. In addition to which, you have not paid your rent for the last two months but have been coming over here to make out with another woman.”

Magnate Ho hastily came outside and said, “Liu the Second, please go home. I’ll come after you.”

“You’ll come after me, will you, you dog-fucked creature!” Liu the Second cursed at him.

Without any warning, he sent a clenched fist whistling his way that flew right into Magnate Ho’s face, creating instantaneously a swollen purple bruise. When Magnate Ho got to his feet he managed to escape out the open door.

Liu the Second then knocked over Wang Liu-erh's table with a single kick of his foot, smashing all the utensils on it; at which Wang Liu-erh cursed at him, saying, "Who do you think you are, you death-defying, lousy, gallows bird, to break into my room for no good reason, only to let off your farts? I'm not the sort of woman who feels:

Inured to such alarms."

Liu the Second responded by stepping forward and giving her a single kick that knocked her flat on her back, and cursed at her, saying, "You whore, I'll fuck your mother! What are you but a nameless unlicensed prostitute, who did not come register yourself with me; as though I would let you get away with plying your trade in this tavern. You had better move out at once. If you delay, I'll subject you to a real beating with my fists."

"What sort of a 'bare stick' or 'knockabout' do you think you are?" retorted Wang Liu-erh. "Do you suppose I have no relatives of my own, so that you can get away with taking advantage of me? What do I want with this life of mine anyway?"

So saying, she plopped down on the ground and began to cry.

Liu the Second Drunkenly Beats Wang Liu-erh

“You whore!” Liu the Second cursed at her, “I’ll kick you in the entrails until they break. You still don’t seem to understand who I am.”

The uproar they created was such that, in no time at all, the neighbors to either side, as well as the pedestrians in the street, gathered around them in considerable numbers.

One of the bystanders, who did not comprehend the situation, said to her, “Wang Liu-erh, you are a newcomer and do not know that he is the renowned Turf-protecting Tiger Liu the Second, who is the brother-in-law of Inspector Chang Sheng on the staff of His Honor Commandant Chou Hsiu. He is the proprietor of My Own Tavern and is:

A foreman among the beaters of trollops;
A leader among the abusers of drunkards.

You would do well to cut him some slack, rather than acting as though you:

Don’t know what is in your own interest.[20]

No one around here dares to cross him.”

“There are people even more powerful than he is,” responded Wang Liu-erh. “What reason is there to worry about that gallows bird?”

When Lu Ping-i saw how rough Liu the Second was getting, he and Fatty Hsieh:

Resorting to both appeals and threats,

succeeded in persuading him to leave.

Ch’en Ching-chi was still lying in bed at the time, and when he heard the disturbance on the floor below and got up to see what was going on, the sun was already setting in the west.

When he asked what was going on, Han Tao-kuo was nowhere to be seen, but he ran into Wang Liu-erh, who was coming up the stairs:

With disheveled hair and a soiled face,[21]

and said to him, thus and so, “Some gallows bird of a ‘knockabout,’ who is known as the Turf-protecting Tiger Liu the Second, who is the proprietor of My Own Tavern, and who claims to be the brother-in-law of Inspector Chang Sheng from the commandant’s household, came looking for one of his customers, kicked and beat me for no good reason, and cursed me out before finally leaving. He also smashed our crockery and wine vessels to smithereens.”

So saying, she started to weep out loud. Ch’en Ching-chi then called up the two managers to ask them what had happened, but the

two of them could only:

Gaze at each other in astonishment,

without daring to utter a word.

Finally, Manager Lu Ping-i, who had a glib tongue, explained, “It was the brother-in-law of the head servant Chang Sheng from the commandant’s household, who came here looking for Magnate Ho. He claimed that he owed him two month’s rent, and that he had also come to collect the unpaid fees for the services of the prostitutes he had been patronizing at his place. When he saw that he was in Wang Liu-erh’s quarters drinking wine:

Without permitting any further explanation,

he tore the portiere aside and struck Magnate Ho a blow with his fist, which frightened Magnate Ho so much that he fled the scene. He then went on to quarrel with Han Tao-kuo’s wife, kicking her over with his foot; and the rumpus thus created attracted the attention of all the pedestrians in the street, who crowded in to see what was going on.”

Ch’en Ching-chi was worried about creating an incident this late in the day and ordered them to disperse the crowd. He then asked what had become of that rascal Liu the Second, and the two managers told him that they had persuaded him to leave.

On hearing this, Ch’en Ching-chi:

Made a point of remembering it;

and then did his best to placate Wang Liu-erh and her daughter, saying, “Leave it to me. There is nothing to worry about. The two of you, mother and daughter, can continue to live here. When I get home, I’ll take care of it.”

When the managers had calculated the interest earned since his last visit and turned the silver over to him, Ch’en Ching-chi got up to go, mounted his steed, and, followed by his servant, whipped up his horse and departed. By the time he made it inside the city wall, the sky was already dark, and he was not in a good mood. On arriving home, he went to see Ch’un-mei, turned the interest money over to her, and then returned to his own quarters. Concerning that evening there is nothing more to relate.

The next day:

His every thought and every consideration,

told him that he should tell Ch'un-mei what had happened, but as he contemplated it, he said to himself, "I'd better hold off on it, and wait until I can find some serious faults with Chang Sheng, and get my cousin to persuade His Honor to put an end to him. I cannot tolerate the fact that he has shown more than once that he is not to be trusted. He dares to point out that it was he who located me and knows the truth about my origins, so he figures that I am at his mercy." Truly:

Getting revenge on one's enemies is often
accomplished this way;
When the opportunity arises, one does not
need to seek far for it.
Though you wear out shoes of iron without
finding what you seek;
In the end you may find it without making
any effort whatsoever.[22]

One day, Ch'en Ching-chi went back to the tavern on the Lin-ch'ing dock and met with Han Ai-chieh and her mother to discuss the fright they had been exposed to on the previous occasion.

He also asked his Manager Lu Ping-i, "Has that rascal Liu the Second come back to bother you again?"

"Since he left the other day," responded Manager Lu, "he has not returned."

He also asked Han Ai-chieh whether or not Magnate Ho had come back for another visit.

After having something to eat, and checking over the accounts, Ch'en Ching-chi felt obliged to go back to Han Ai-chieh's room on the second floor, where the two of them spent some time engaged in heartfelt conversation and also indulged in a bout of intercourse.

Upon coming out, he took advantage of his free time to call the wine steward Ch'en the Third into his presence and interrogate him, thus and so, as to whether Chang Sheng or Liu the Second were

guilty of any serious misdemeanors that he knew of. This Ch'en the Third:

Though he never, ever, should have done it,

told him how Chang Sheng was keeping Sun Hsüeh-o, who had formerly been in his master's household, as his mistress in My Own Tavern. He also told him how Liu the Second lent money to the singing girls in the brothels at 30 percent interest and took advantage of His Honor the commandant's name to conduct his illicit business. Ch'en Ching-chi made a mental note of everything he had said.

After this, he gave two or three taels of silver to Han Ai-chieh for her living expenses, finished checking the accounts with his managers, wrapped up the money that had been earned as interest since his last visit, said farewell, mounted his horse, and set off for home. But enough of this idle chatter.[23] He had harbored the thought of revenge in his heart for some time. In the first place, it was a case of:

Two enemies confronting each other;

and in the second place, it was only to be expected that it might give rise to a catastrophe.

Unexpectedly, just at this time, in the Court in the Eastern Capital, Emperor Hui-tsung was confronted with the fact that the army of the Great Chin regime had crossed the borders of the realm and had penetrated far into the interior. The situation was urgent and the Son of Heaven was thrown into a panic. After consulting with his chief ministers, he dispatched an envoy to travel to the northern kingdom and sue for peace; expressing his willingness to pay an annual ransom of several million taels worth of gold and silver, and colored silk, in return for a settlement. He also abdicated his throne in favor of the crown prince, who changed the reign title from the seventh year of the Hsüan-ho reign period to the first year of the Ching-k'ang reign period and assumed the title of Emperor Ch'in-tsung. When his son had taken his place on the throne, the former Emperor Hui-tsung assumed the title Supreme Taoist Emperor Emeritus and retired to the Lung-te Kung, or Dragon Virtue

Palace. The court then appointed Li Kang[24] to the post of minister of war, in charge of the armies of the various circuits; and Ch'ung Shih-tao[25] to the post of general-in-chief, responsible for military affairs both inside and outside the capital.

One day, an imperial edict came down, addressed to Chou Hsiu, the commandant of Chi-nan prefecture, promoting him to the post of commander-general of the Shantung region, in command of an army of ten thousand men, both infantry and cavalry, and ordering him to station his forces in Tung-ch'ang prefecture, where he should join forces with the grand coordinator and censor-in-chief Chang Shu-yeh in defending the territory and resisting the Chin armies.

Commandant Chou Hsiu was presiding in his yamen at the time, when his attendants came in and reported that an imperial edict had come down and invited him to formally receive it. Commandant Chou Hsiu did not dare to be remiss and knelt down before an incense stand in order to listen to the reading of the edict. The imperial messenger then proceeded to declaim it out loud, and the text read as follows:

> The edict from the Emperor, whose sovereignty is ordained by Heaven, states:[26]
>
> We have heard that the civil arts establish peace in the country,[27] while military prowess serves to stabilize the realm. The Three August Ones relied on rites and music to establish their kingdoms; the Five Emperors[28] used military campaigns to secure their empires. Undertakings may go smoothly or with difficulty; men may be sagely or foolish.[29] We have inherited the unshakable foundation bequeathed by Our ancestors;[30] and the weighty position passed on to Us by Our predecessor. In performing Our myriad tasks We tremble with anxiety. In olden times, Shun subdued the four malefactors, and T'ang[31] drove out the Miao barbarians. Had they not deployed their armies, they could not have been victorious; had they not employed military might, they could not have established peace. Armies are the teeth and claws of the nation; military power determines the security of the realm. At the present time, the central plain is in danger of collapse, and the barbarians are in revolt. The Liao bandits have encroached upon Our borders from the west; and the Chin rebels have launched a southern invasion with their cavalry. The common people have been greatly afflicted;[32] and We are much concerned about their plight.[33] The military commissioner-in-chief of Shantung, Chou Hsiu, is a man of seasoned talent, and a commander capable of defending cities; who has repeatedly demonstrated extraordinary merit, and whose fidelity and courage are well-known. He deploys his troops strategically and knows how to lead them into

battle. We hereby promote him to the posts of commander-general of the Shantung region, and defense commissioner of the four circuits. In concert with the grand coordinator and censor-in-chief of Shantung, Chang Shu-yeh, he is ordered to lead his infantry and cavalry to defend Kao-yang Pass; and to place the disposition of his forces and their battle orders under the jurisdiction of General-in-chief Ch'ung Shih-tao; in the hope of restoring peace to Our endangered society, and expelling the rebellious barbarians. Alas! The appointment of worthy men to office in order to set the country straight; and the willingness to put oneself in danger in order to protect the throne; are indications of the loyalty and sincerity of ministers and sons. Just as the recognition of the good and the rewarding of the worthy, in order to stimulate resistance toward the enemy, are among the important functions of the court.[34] Each of you should exert your loyalty to the utmost, in order to accomplish Our goals. This Imperial command must be obeyed.

Ordered on the stated day of the ninth month of the first year of the Ching-k'ang reign period.

When Commandant Chou Hsiu had listened to the reading of the edict, he sent the imperial messenger on his way. He then called in his two inspectors, Chang Sheng and Li An, and directed them to load up two carts with his trunks of luggage, valuables, and other belongings, and escort them back home.

It so happens that during the year he had served in office at Chi-nan he had amassed enormous sums of gold and silver, which he now stowed in his trunks of luggage and turned over to his two trusted servants, saying, "When you arrive home and have stored this material safely away, be sure to keep watch over the premises by day and by night. Some day soon, in conjunction with the grand coordinator Chang Shu-yeh, I will take charge of the infantry and cavalry from the four circuits and set out for the front from Ch'ing-ho district."

That very day, Chang Sheng and Li An took care of loading the carts as they had been ordered to do and set out ahead of their master, but of the events of their trip there is nothing to tell. When they arrived home some days later and had stored the material safely away, the two of them proceeded to patrol the premises, by day and by night, both inside and out. But no more of this.

To resume our story, when Ch'en Ching-chi saw that Chang Sheng had escorted the carts and come home, and learned that

Commandant Chou Hsiu had been promoted to the office of commander-general of the Shantung region and would arrive back before long himself, he decided to reveal what was on his mind to Ch'un-mei, so that when the commandant returned they would jointly be able to disclose the incriminating evidence he had discovered about Chang Sheng.

Unexpectedly, one day, when his wife Ko Ts'ui-p'ing was away from home visiting her mother, he was sleeping all by himself in the library on the west side of the courtyard when Ch'un-mei came in to see him early in the morning. Upon observing that there were no maidservants about, the two of them took off their clothes and proceeded to engage in the game of clouds and rain with each other.

What they did not anticipate was that Chang Sheng, ringing his bell as he patrolled the premises, should pass by the postern gate, and overhear what sounded like female laughter coming from inside the library. He immediately silenced his bell and crept slowly up to the window in order to eavesdrop on what was going on.

He found out that Ch'un-mei was inside, engaged in intercourse with Ch'en Ching-chi, and overheard him saying to her, "I can't put up any longer with that rascal Chang Sheng, who is trying to keep me under his thumb by reminding me that it was thanks to him that I was located, and rescued from the plight I was in. He has run me down in front of the other servants more than once. Recently, when he learned that I had opened a tavern on the Lin-ch'ing dock, he encouraged his brother-in-law, the Turf-protecting Tiger, Liu the Second, to take advantage of your husband's prestige in order to get away with operating a brothel for unlicensed prostitutes, and exploiting them as a loan shark. He is also maintaining Sun Hsüeh-o as his kept mistress in a separate location, and keeping you in the dark about all these things. The other day, his brother-in-law Liu the Second actually forced his way into my tavern and drove the customers away. I have been keeping quiet about these things, not venturing to tell you about them, but now that your husband is on his way home, if we don't let him know about all this, I will not dare to continue doing business on the dock at Lin-ch'ing."

When Ch’un-mei heard this, she responded, “How can that rascal act so improperly? I sold that menial creature Sun Hsüeh-o into prostitution. How can he presume to maintain her in a separate location as his kept mistress?”

“He is not only taking advantage of me,” said Ch’en Ching-chi, “but is taking advantage of you as well.”

“When His Honor arrives home,” pronounced Ch’un-mei, “I’ll see that he gets rid of that rascal for good.”

As the saying goes:

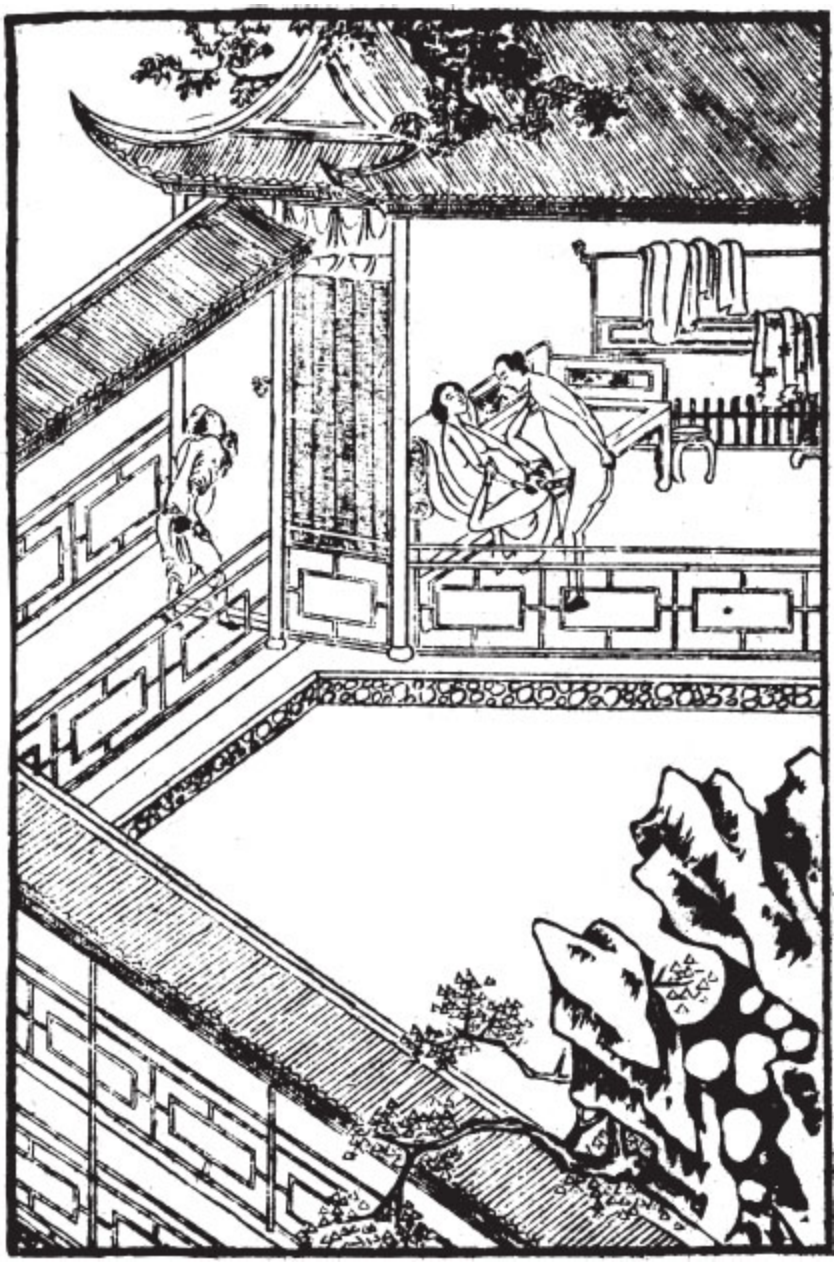
> There are sure to be ears on the other
> side of the wall;
> How could there not be someone hidden
> beyond the window?[35]

The two of them were preoccupied with what they were saying to each other inside the room and were quite unaware that Chang Sheng, who was lurking outside the window, overheard what they said so clearly that he might well have ejaculated:

> “Is it not delightful?”
> From his mouth no word was uttered, but
> In his heart he thought to himself,

“Right now, they may be hatching a plot against my brother-in-law and myself, but I will act first by hatching a plot against them.”

So saying, he discarded his bell, went out to the duty room in the front compound, where he picked up a steel-bladed dagger, and then:



Chang Sheng Eavesdrops on Ch’en Ching-chi

The telling is slow, but
What happened was quick;
he sharpened the blade on a whetstone and strode into the library.
Who could have known that:
As providence would have it,
Ch’un-mei was not fated to die at his hands.

Lan-hua, her junior maidservant, had suddenly come out in a state of consternation and interrupted them, saying to Ch'un-mei, "Your son, the young squire Chin-ko, has come down with a fit of convulsions, and you had better go back to see how he is."

This alarmed Ch'un-mei so much that:

Covering two steps with every one,

she had rushed back to the rear compound to look after her child.

No sooner had she left than Chang Sheng burst into the library with dagger in hand, where he failed to see Ch'un-mei but found Ch'en Ching-chi lying under the bedcovers.

Upon seeing him come in, Ch'en Ching-chi cried out, "Ai-ya! What are you coming in here for?"

"I've come to kill you," Chang Sheng announced angrily. "How could you bring yourself to tell that whore that you intended to do me in? Was it not I who was responsible for rescuing you from your earlier predicament? And now you are:

Requiting kindness with enmity.

As the saying goes:

A black-headed beetle is not safe to rescue;[36]
If rescued it will end up eating your flesh.

Don't try to escape, but have a taste of my dagger.

This day a year from now will mark the
anniversary of your death."[37]

Ch'en Ching-chi, whose body was stark naked, had no place to hide, and tried to wrap himself in the quilt; but Chang Sheng tore it aside and jabbed him with the dagger, which penetrated between his ribs, causing his fresh blood to spurt out. When Chang Sheng saw that he was still struggling, he jabbed him in the chest once again, which left him:

No longer able to make a move;[38]

at which point, he grabbed him by the hair and cut off his head. Truly:

So long as one has three inches of breath,
one uses it a thousand ways;

But when the messenger of death shows up,
everything comes to an end.

It is pitiable, but Ch'en Ching-chi was no more than twenty-seven years old when he was made to:

Die an untimely death.

Chang Sheng, with his dagger in hand, proceeded to circle the room and look behind the bed for Ch'un-mei but could not find her, whereupon, he headed out toward the rear reception hall in large strides. When he reached the ceremonial gate between the front and rear compounds, he ran into Li An, who was carrying his watchman's bell and patrolling the premises.

No sooner did Li An see Chang Sheng come charging in like an avenging spirit, with dagger in hand, than he asked him, "Where are you headed?"

When Chang Sheng refused to respond and continued to charge ahead, Li An blocked his way, and Chang Sheng attempted to stab at him with his dagger.

Li An laughed sardonically at this and said, "My uncle is the famous military instructor known as the Shantung Yaksha Li Kuei, but there is no need for me to avail myself of the skills I have acquired from him."

As he spoke, his right foot shot up and kicked the dagger in his antagonist's hand to one side with a clattering sound. Chang Sheng was thrown into a panic by this, and the two of them fell to grappling with each other. But Li An tripped him up with his foot, so that he fell facedown to the ground, and then took off the belt around his waist and tied him up with it in no time at all.

The noise created by their struggle was overheard by Ch'un-mei in the rear compound, and Li An explained it to her, saying, "Chang Sheng came inside with a dagger in hand, but I have succeeded in subduing him."

Ch'un-mei had only just succeeded in coaxing Chin-ko back to consciousness, and when she heard these words she:

Turned pale with consternation,

and rushed out to the library, only to find the dead body of Ch'en Ching-chi lying there, with his:

Fresh blood flowing everywhere,[39]

at which she couldn't help starting to weep out loud.

She then sent someone to report the situation to his wife Ko Ts'ui-p'ing, who hurried home as quickly as possible. When she saw the slain corpse of Ch'en Ching-chi, she:

Fell to the floor in tears,
Oblivious to human affairs.

Ch'un-mei helped her up until she regained consciousness; after which, she had the corpse removed, purchased a coffin in which it could be prepared for burial, and had Chang Sheng incarcerated in the lockup, while she waited for the commander-general to come home and deal with the affair.

In no more than a few days, since the military situation was urgent, and he had received orders to make haste, Commander-general Chou Hsiu managed to finish rounding up the infantry and cavalry from the various circuits and heard that the grand coordinator Chang Shu-yeh had already arrived in Tung-ch'ang prefecture and was waiting for him to join him there.

When he arrived home, Ch'un-mei told him how Ch'en Ching-chi had been killed by Chang Sheng, and Li An laid the murder weapon before him and knelt down to tell him what had happened. The commander-general was enraged by this and, taking his seat on the bench, had Chang Sheng brought before him, and:

Without discussing the pros and cons of the matter,

ordered his soldiers to give him a hundred strokes with the bamboo, taking turns as they beat him five strokes at a time. In no time at all he was beaten to death. He then lost no time in dispatching flag-bearing couriers to proceed to the Lin-ch'ing dock, take the Turf-protecting Tiger Liu the Second into custody, and bring him back in fetters.

Sun Hsüeh-o, on seeing that Liu the Second had been arrested, feared that she might be taken also, and going into her room:

Hanged herself until dead.

When the flag-bearing couriers brought Liu the Second back to the yamen, Commander-general Chou Hsiu ordered that he also should be given a hundred strokes with the bamboo, and he was beaten to death that very day. As a result:

The district of Ch'ing-ho
  was dumbfounded;
The prefecture of Lin-ch'ing
  was much disturbed.

Truly:

One who spends his life doing evil
  and defying Heaven;
Will, one day, suffer retribution
  from Heaven itself.[40]

There is a poem that testifies to this:

In being a person one should never
  engage in deceit;[41]
Hovering three feet over one's head
  there are the gods.[42]
If the doing of evil deeds received
  no retribution;
The cruel people of this world would
  devour each other.[43]

At the time, the commander-general, by ordering these two men to be beaten to death, succeeded in ridding the neighborhood of their harmful influence. He then ordered Li An to take care of returning the Hsieh Family Tavern on the dock at Lin-ch'ing to its original owner, and recovering the capital that had been invested in it. He also instructed Ch'un-mei to hold funeral services for Ch'en Ching-chi on the seven weekly commemorations of his death, and then to select an auspicious day on which to bury him on the grounds of the Temple of Eternal Felicity outside the city. He decided to leave Li An and Chou I to look after the household during his absence, and to take Chou Chung and Chou Jen to serve him at his military headquarters.

That evening, Ch'un-mei, along with Sun Erh-niang, hosted a farewell feast to see him off, at which, before she knew it, all of a sudden, she began to:

Shed two streams of tears,

and said, "Once you have set out, sir, there is no knowing when you will return. You must be careful when going into battle.

The barbarian troops are ruthless, and

They cannot be lightly confronted."[44]

"The two of you," responded the commander-general, "while you remain at home, must:

Cleanse your hearts and reduce your desires,[45]

while devoting yourselves to caring for my son. There is no need for you to worry about me. Since I have been the recipient of the Emperor's rank and emolument, I must:

Expend my loyalty to requite my country.[46]

As for:

Fortune or mischance, survival or death,

I can only leave them to Heaven."

When he had finished admonishing them, he went to bed for the night.

The next day, the infantry and cavalry under his command were all assembled outside the city wall waiting for him; and when the commander-general set out at their head, the men and horses were all in excellent order. Behold:

Signal flags flutter amid embroidered banners;
Painted drums resound along with bronze gongs.
Three-pronged pitchforks,
And five-pronged pitchforks,
Glitter like autumn frosts.
Spears as sharp as reeds,
And spears of tempered steel,
Proliferate like snowflakes.[47]
Buckler-bearing troops lead the way;
Strong bows and sturdy crossbows[48] come next.

Cannons are drawn behind their carts;
Battle-axes and lances follow in their wake.
The generals in their saddles,
Like the fierce tigers of the Southern Hills,[49]
Are ready for battle and given to combat.[50]
The horses they sit astride,
Like the coiled dragons of the Northern Seas,
Are adept at struggle and prone to fight.[51]
Truly, their blades and spears are as turbulent
as tumbling waters;
In fact, the men and horses sweep forward like
tempestuous winds.[52]

Of the events of their journey there is nothing to tell.

One day, they were met by a mounted scout who told them not to proceed any further and then led them up to the outskirts of Tung-ch'ang prefecture, at which point the commander-general dispatched a courier, bearing his blue commander's standard, to report their arrival and stationed his infantry and cavalry outside the city wall. When Grand Coordinator Chang Shu-yeh learned that Commander-general Chou Hsiu, and the infantry and cavalry under his command, had arrived, he went out to meet him, together with the prefect of Tung-ch'ang, Ta T'ien-tao. Upon arriving back in the courtroom of the prefectural yamen, and exchanging the conventional greetings, they sat down together to discuss the military situation, and the relative urgency of the information available to them.

After bivouacking overnight, the infantry and cavalry set out early the next morning in order to assume their duties in defending the front against the enemy. But no more of this.

To resume our story, when Han Ai-chieh and her mother, in the Hsieh Family Tavern on the Lin-ch'ing dock, learned of Ch'en Ching-chi's death, Han Ai-chieh gave herself over to weeping, by day and by night, and refused to consume either tea or food. She indicated that if she could only go to the commandant's yamen inside the city and be able to see Ch'en Ching-chi's corpse:

She'd be prepared to die if she must.

Her father and mother, along with others, did everything they could to talk her out of it, but she refused to be dissuaded. Han Tao-kuo, finding himself:

At a loss for what to do next,

sent their servant to the commandant's yamen, where he learned that Ch'en Ching-chi's corpse had already been encoffined and buried on the grounds of the Temple of Eternal Felicity outside the city.

When the servant returned and reported this news, Han Ai-chieh expressed the desire to go burn paper money at his tomb, and weep over his grave, as an expression of her grief over the demise of their relationship. Her parents felt compelled to go along with this and proceeded to hire a sedan chair for her, and pay a visit to the Temple of Eternal Felicity. When they asked Abbot Tao-chien where the tomb was located, he ordered a novice to take them behind the temple and point out the location of the tomb.

Han Ai-chieh got out of the sedan chair, went in front of the tomb, lit the paper money, and bowed before it, calling out as she did so, "My darling brother:

I really looked forward to living in harmony
with you until our old age.

How could I have anticipated that this day you would be dead?"

So saying, she commenced to weep out loud and then fell down in a faint, knocking her head on the ground so hard that she lost consciousness. This threw Han Tao-kuo and Wang Liu-erh into a panic, and they rushed over to help her up, calling out to her as they did so, but she did not respond, which panicked them even further.

Who should appear at this juncture but Ch'un-mei and Ch'en Ching-chi's wife Ko Ts'ui-p'ing, who arrived in two sedan chairs to conduct the ceremony of revisiting the grave on the third day after the burial, accompanied by their attendants, carrying the three sacrificial animals and other ritual offerings, in order to burn paper money on behalf of the deceased. On their arrival, they saw a young

woman, wearing plain white mourning garments and a mourning cap on her head, who had:

Fallen to the floor in tears,

while a man and a middle-aged woman were attempting to help her up, though she fell down again:

Oblivious to human affairs.

They were startled by this and asked where the man was from.

Han Tao-kuo and his wife came forward to greet them with a bow and told them what had happened up until that point, saying, “This is our daughter Han Ai-chieh.”

When Ch’un-mei heard the name Han Ai-chieh she remembered that she had met her in Hsi-men Ch’ing’s household in the past and also recognized Wang Liu-erh. Han Tao-kuo then went on to tell her all about how they had been forced to leave Ts’ai Ching’s household in the Eastern Capital.

He then went on to explain, “Our daughter was acquainted with Master Ch’en Ching-chi but did not realize that he had died, and on finding out, wanted to come see his grave and burn paper money on his behalf. We did not anticipate that on arriving here she should collapse in tears this way.”

The two of them then continued trying to resuscitate Han Ai-chieh for what seemed like half a day before she finally spit up a mouthful of sticky sputum and regained consciousness. She choked inarticulately for a while, before giving way to a fit of weeping.

She then got up and proceeded to kowtow to Ch’un-mei and Ko Ts’ui-p’ing four times:

Just as though inserting a taper in its holder;

while saying, “Although he and I were guilty of:

Cohabitation amid the dewdrops,

the two of us:

Swore to be as faithful as the hills,
And vowed to be as loyal as the seas.[53]
We looked forward to living in harmony
together until our old age.

Who could have known that:

Heaven should fail to comply with our wishes,[54]

and he should predecease me one day, leaving me:

On the ground on all fours?

While he was still alive, he gave me a handkerchief of Wu silk with a love poem in the form of a quatrain inscribed on it. I knew that he had a wife at home, but I was willing to subordinate myself to you as his concubine. In case you don't believe me, I'll show it to you."

So saying, she pulled the handkerchief of Wu silk with the quatrain inscribed on it out of her sleeve so Ch'un-mei and Ko Ts'ui-p'ing could read it. The poem read as follows:

> The handkerchief of Wu silk is inscribed
> with a palindrome;
> From a flourish of my writing brush the
> ink is still fresh.
> I have dedicated it to my affectionate
> love Han Ai-chieh;
> That we may enjoy the century-long love
> of mating phoenixes.

Han Ai-chieh went on to say, "I also gave him a little perfume sachet embroidered with two mandarin ducks, for him to suspend from his belt. It had double-headed lotus blossoms depicted on either side, on each petal of which I had stitched a character, so that they read:

Admiringly tendered to my lover,

I'll follow you wherever you go."

Ch'un-mei then asked Ko Ts'ui-p'ing, "Why did we not find this perfume sachet?"

"It was suspended inside his tunic," responded Ko Ts'ui-p'ing, "and I put it inside the casket when he was encoffined."

When they had finished offering their sacrifices before Ch'en Ching-chi's tomb, Ch'un-mei and Ko Ts'ui-p'ing invited the mother and daughter into the temple where a repast was prepared for them to eat. When Han Ai-chieh's parents saw that:

The light was beginning to wane,

they urged her to get ready to go, but she did not want to leave.

Kneeling down in front of Ch'un-mei and Ko Ts'ui-p'ing, she wept, saying, "I do not want to return with my mother and father. I would rather join you in wearing mourning and living as a widow, in order to honor our relationship, and show that:

While living I served as his concubine;

When dead I remain close to his spirit."

Ko Ts'ui-p'ing did not choose to say anything in response to this, but Ch'un-mei said, "My sister, I fear that someone still in the springtime of her youth as you are will find it difficult to remain chaste. The best years of your life will be wasted."

"Mistress," responded Han Ai-chieh, "how can you say such a thing? Having committed myself to him, even if:

My eyes were gouged out or my nose broken,

I would feel obliged to maintain my fidelity and swear never to marry anyone else."

She then turned to her parents and enjoined them, saying, "The two of you elders should return by yourselves. I wish to join my mistress and my sister as residents of their household."

Wang Liu-erh:

Shed tears from her eyes,

and wept, saying, "We had hoped that you would support the two of us in our old age. We have only just rescued you from:

A tiger's lair and a dragon's pond,[55]

and today you propose to abandon us."

All Han Ai-chieh said in response was, "I will not go back with you. Even if you managed to take me with you, I would only commit suicide."

When Han Tao-kuo saw that his daughter was adamant about not returning with them, he and Wang Liu-erh cried together over her decision and shed tears as they set out for the tavern on the dock at Lin-ch'ing; while Han Ai-chieh joined Ch'un-mei and Ko Ts'ui-p'ing as they rode back to the commandant's yamen in their sedan chairs. On the way back, Wang Liu-erh could not bear the

thought of relinquishing her daughter and wept over it again and again:

In sorrow and distress.

Han Tao-kuo, for his part, feared that it was getting late and hired two horses to speed them on their way. Truly:

When the horse is slow and the mind beset[56]
the road ahead is endless;
One's person resembles floating duckweed[57]
or tosses like tumbleweed.
There is only the moon as it hovers over
the gates of the capital;
That shines indifferently on the grief of
those going west and east.[58]

If you want to know the outcome of these events,
Pray consult the story related in the following chapter.

OceanofPDF.com

Chapter 100

HAN AI-CHIEH SEEKS HER FATHER AND MOTHER IN HU-CHOU; CH'AN MASTER P'U-CHING RESCUES SOULS FROM PERDITION

Some words of admonition

In this human life people should not
rely upon heroism;
Their degrees of skill at their jobs
are sure to differ.
Even fierce tigers are bound to meet
more ferocious beasts;
The most poisonous serpents are also
fearful of centipedes.
His seven captures of Meng Huo made
Chu-ko Liang famous;[1]
For prevailing over Kuan Yü twice
Lü Meng was admired.[2]
The judiciousness of Li An marked
him as a prudent man;
And enabled him to fly high and
evade his predicament.[3]

THE STORY GOES that when Han Tao-kuo and Wang Liu-erh returned to the Hsieh Family Tavern without their daughter, they were faced with the prospect of:

Sitting at home as their resources ran out.[4]

They therefore sent Ch'en the Third to invite Magnate Ho to visit them as before. When Magnate Ho found out that Liu the Second had been killed by the local authorities, so that the threat that he

posed was eliminated, he came back and resumed his affair with Wang Liu-erh.

In the course of a conversation with Han Tao-kuo, he said, “Since your daughter, Han Ai-chieh, is preserving her chastity as a member of the commandant’s household, and refuses to come back, I propose that once I have sold off my shipment of merchandise, and collected what I am owed, the two of you can come with me on my return to my home in Hu-chou. That would surely be preferable to carrying on this business of yours here.”

“If you deign to be so considerate of us, sir,” responded Han Tao-kuo, “that would be wonderful.”

One day, after Magnate Ho had sold off his merchandise, and collected what was owed him, he hired a boat and set out for Hu-chou, taking Han Tao-kuo and Wang Liu-erh with him.

To resume our story, when Han Ai-chieh had settled into Chou Hsiu’s household, she and Ko Ts’ui-p’ing both remained chaste out of respect for Ch’en Ching-chi, addressed each other as sisters, and got along very well, spending their days keeping company with Ch’un-mei. At the time, Chou Chin-ko was already five years old, Sun Erh-niang’s daughter Chou Yü-chieh was nine, and the women had nothing to do but look after the children.

Who would have thought that after the death of Ch’en Ching-chi, and Chou Hsiu’s departure on his military campaign, despite the fact that every day Ch’un-mei enjoyed:

Delicacies of every variety, and
Clothes of satin and brocade;

while on her head:

What glitters is gold,
What is white is silver,
What are round are pearls,
What sparkle are jewels; and
She lacked for nothing;[5]

she found the nights difficult to endure:

Sleeping in solitude on her lonely pillow,[6]
While flames of desire consumed her heart.

She noticed that Li An was a handsome fellow and was impressed by the way in which, after the death of Chang Sheng, he had continued conscientiously to patrol the premises, both early and late.

One day, during the winter, he was on the night shift in the duty room when he heard someone knocking on the rear gate and promptly asked who it was; to which the only response was, “Just open the door.”

Li An hastily unfastened the door only to see someone force their way inside and hide out of the lamplight. When Li An took a look at the person, he saw that it was the wet nurse Chin-kuei.

“Nurse,” said Li An, “what are you doing here at such an hour?”

“I have not come on my own initiative,” said Chin-kuei. “It is my mistress in the rear compound who sent me here.”

“What did the mistress send you here for?” asked Li An.

Chin-kuei laughed, saying, “You wouldn’t understand it. She wanted me to see if you had gone to sleep or not, and entrusted me with something to give to you.”

So saying, she pulled a bag of clothing off her shoulder and said, “These are for you, and this bag also contains some women’s clothing for your mother. The mistress feels much indebted to you for escorting His Honor’s cartloads of luggage on the way home, and for saving her life. If it had not been for you, she also would have been slain by that rascal Chang Sheng.”

When she had finished speaking, she left the clothes behind and went out the door.

After going only two steps, she turned around and said, “There is another item of importance.”

So saying, she pulled out a large ingot of silver weighing fifty taels and tossed it to Li An, after which she continued on her way. The rest of the night passed without incident.

Early the next morning, Li An got up and went straight to his home, taking the clothes with him to give to his mother.

“Where did these things come from?” his mother asked.

Li An told her what had happened the night before; but when she had heard him out, his mother became upset and said, “At the outset, Chang Sheng committed a crime, for which she had him

beaten to death with a hundred strokes of the bamboo. What could there be behind her giving you these things today? I am already more than sixty years old at present, and since the death of your father, you are the only person I have left to look to. If you do something that gets you into trouble, who would there be for me to depend on? You had better not go back there tomorrow morning."

"If I don't return," said Li An, "and she should send someone to fetch me, what will you have to say?"

"I will just tell them that you have come down with a severe cold," his mother said.

"If I should end up not returning," said Li An, "wouldn't that serve to make His Honor annoyed with me?"

"You might as well go visit your uncle the Shantung Yaksha Li Kuei," said his mother. "After staying there for a few months, you can come back to check out the situation."

Li An, who was both a filial and obedient son, opted to take his mother's suggestion and proceeded to pack up his luggage and set out for Ch'ing-chou prefecture in order to seek refuge with his uncle Li Kuei.

When Ch'un-mei saw that Li An had not returned, she sent a junior servant to summon him on three or five occasions. At first, his mother said that he was at home recuperating from an illness, but when she saw that people came back to check on the situation, she explained that he had returned to his native place to try to make a living. Ch'un-mei suffered heartfelt frustration at this news. But no more of this.

Time flies by swiftly;[7]
The sun and moon shoot back and forth like shuttles.[8]
The twelfth month ended and spring began,
During the primal decade of the first month.

Commander-general Chou Hsiu, at the head of his twelve thousand troops, had been encamped at Tung-ch'ang prefecture for some time, when he sent his servant Chou Chung to deliver a letter to his family, directing them to send Ch'un-mei and Sun Erh-niang to join him there, along with his children Chin-ko and Yü-chieh. When his

dependents were ready to get into their carts and set out, they left only Chou Chung behind, having instructed him to go and invite Chou Hsiu's cousin Chou Hsüan to leave his country estate and come to look after the household during their absence.

It so happens that Commander-general Chou Hsiu had a cousin named Chou Hsüan who lived on his country estate, and who agreed to join Chou Chung in looking after the household along with Ko Ts'ui-p'ing and Han Ai-chieh, while Chou Jen and a contingent of military guards escorted the vehicles of the other family members on their way to Tung-ch'ang prefecture. With regard to this trip, truly:

It was not to save their lives or reputations
that they left their home;
But how could they have known how few persons
survive such expeditions?

There is a set of verses that describes the heroic leadership of Commander-general Chou Hsiu. At this time, when the Central Plain was in a state of turmoil, it was his ambition to overcome the barbarians. Behold:

In all four quarters bandits arise
like swarming bees;
The flames of beacon fires flare up
turning the sky red.
A display of the general's wrath may
pacify the realm;
Sweeping away the barbarians, and
making them submit.

He has long chosen to prefer public
over private interests;
And pledged his life to his country
as if it were not his.
His dagger-axe can shroud the sun
to aid him in battle;
He is able to win the first place
in the Hall of Fame.

Beyond the Yen-men Pass the autumn
wind is tempestuous;

Clad in metal armor he must sleep
under the cold moon.
He has forced his steed to sweat
for twenty years;
Only to achieve streaks of snowy
white in his hair.

The Son of Heaven sees his worth
from miles away;
And has rewarded his efforts with
praise repeatedly.
A golden seal hangs at his elbow,
as big as a dipper;
As surely befits a hero of such
imposing stature.[9]

One day, under the supervision of Chou Jen, the vehicles that were carrying Chou Hsiu's dependents arrived in Tung-ch'ang. When the commander-general saw that Ch'un-mei, Sun Erh-niang, Chin-ko, and Yü-chieh, along with their attendants, had arrived, and that:

Their journey had been a safe one,[10]

he was utterly delighted and arranged for them to be housed in the rear compound of his headquarters.

Chou Jen told him, "I invited your cousin Chou Hsüan from your country estate to come and look after your household, along with my father Chou Chung."

Commander-general Chou Hsiu also asked, "Why is Li An nowhere to be seen?"

"Why bring up the subject of Li An?" Ch'un-mei expostulated. "Because I was feeling grateful to that rascal for apprehending Chang Sheng, I gave him two sets of clothes for his mother to wear. But that evening, while patrolling the premises, he went into the rear compound and made off with a package of fifty taels worth of rental income from your country estate that was lying on a table in the parlor. I sent servants to his mother's place to summon him a number of times, but he claimed to be sick and failed to return. And

the last time I sent someone after him, he was told that he had absconded to his native place in Ch'ing-chou."

"That rascal," responded Chou Hsiu. "I had always treated him favorably, and he has turned out to be as ungrateful as that. When I have the time, I will send people there to arrest him."

Ch'un-mei chose not to mention anything about the affair of Han Ai-chieh. After some time had passed, Ch'un-mei observed that Chou Hsiu was preoccupied every day with military affairs and was utterly devoted to serving the national interest on the Emperor's behalf:

Straining his heart and taxing his mind,[11]

while not even taking the time to eat during the day. As for the gratification of sexual desires within the bed curtains, it was a long time since he had indulged in them. She observed that Chou I, the second son of the old family servant Chou Chung, was eighteen years old, possessed:

Clear-cut brows and sparkling eyes;

and was willing to:

Exchange looks with eyes and eyebrows.

Consequently, the two of them began a clandestine affair and became attached to each other.

Morning after morning and evening after evening,

the two of them played board games and drank wine together in her room, while the only person who remained unaware of what was going on was the commander-general.

Who could have anticipated that, one day, Emperor T'ai-tsung of the northern state, the Great Chin, having overcome the state of Liao, and observed that in the Eastern Capital of the Sung dynasty Emperor Ch'in-tsung had ascended the throne, assembled a powerful contingent of barbarian troops and launched a two-pronged invasion of the Central Plain. The grand marshal Nien-mo-ho led a force of one hundred thousand infantry and cavalry through the Ching-ching Pass in T'ai-yüan prefecture in an attempt to invade the Eastern Capital; while the secondary marshal Wo-li-pu led his forces from

T’an-chou in an attempt to seize Kao-yang Pass. The Sung armies defending the frontier:

Proved unable to resist them.[12]

This information threw the minister of war Li Kang and the general-in-chief Ch’ung Shih-tao into a panic, and that very night they issued urgent military dispatches ordering the commander-generals of Shantung, Shansi, Honan, Hopei, Kuan-tung, and Shensi to muster the infantry and cavalry in their six jurisdictions, and occupy the strongholds therein, in order to defend their territories, and fend off the enemy. Consequently, Liu Yen-ch’ing, the commander-general of the Shensi region, led the forces of Yen-sui; Wang Ping, the commander-general of the Kuan-tung region, led the forces of Fen-chiang; Wang Huan, the commander-general of the Hopei region, led the forces of Wei-po; Hsin Hsing-tsung, the commander general of the Honan region, led the forces of Chang-te; Yang Wei-chung, the commander-general of the Shansi region, led the forces of Tse-lu; and Chou Hsiu, the commander-general of the Shantung region, led the forces of Ch’ing-yen against the Chin invaders.

To resume our story, when Commander-general Chou Hsiu learned that a powerful contingent of barbarian troops had come to attack the frontier, and received the urgent military dispatch from the Ministry of War, he mustered his infantry and cavalry:

Donned his complete suit of armor,[13]
And marched away at double stages.

By the time his mounted scouts reached the Kao-yang Pass the Chin marshal Wo-li-pu’s infantry and cavalry had already penetrated the pass and slain an enormous number of men and horses.

This happened during the first decade of the fifth month.

The armies endeavored to arrest each other; but
Yellow sand flew up in all four directions, and
The tempestuous winds blinded their vision.

Chou Hsiu led his troops into battle, but the Chin commander Wo-li-pu, while urging his cavalry forward in a counterattack, launched an arrow that buried its shaft in his neck, penetrating his throat and causing him to fall off his horse and die. The enemy officers tried to

secure his corpse with hooks and cords, but his own men dashed forward, seized his body, and carried it away on horseback. The soldiers wounded in this engagement were without number. Alas, on the day that Commander-general Chou Hsiu died in battle, he was only forty-six years old. Truly:

Loyal generals exert themselves to serve
their home and country;[14]
But the blood of both the worthy and the
stupid stains the sand.[15]

A man of yore whose thoughts on this subject were inexhaustible has left us a quatrain to express his feelings, which reads:

Victory and defeat are outcomes that military
men cannot anticipate;[16]
Security and danger in the final analysis are
things decided by fate.
Advancing to battle without obtaining victory
he dies before his time;[17]
The sun sets and the rivers flow in spite of
one's insuperable grief.[18]

There is also a lyric to the tune "Partridge Sky" that reads:

A handsome hero whose aim it was to stabilize
the state and pacify the land;[19]
His heart was motivated by correct principles[20]
and the will to rout the enemy.
He was as given to planning national affairs
as dealing with family matters;
And was practiced at carrying secret tallies
and wearing tiger-head tallies.[21]

The barbarian cavalry was invincible,
While the prowess of his men was lax.
His troops were unwilling to risk their lives
and his officers were inept.
It was a pity that he suffered such a death
upon the sandy battlefield;
And that for untold years his heroic spirit
could not find expression.

When the grand coordinator Chang Shu-yeh saw that Commander-general Chou Hsiu had perished on the battlefield, he immediately:

Sounded the gong for his troops to retire,[22]

took stock of his losses, withdrew to defend Tung-ch'ang, and submitted an urgent memorial to the throne. But no more of this.

When the retreating troops carried Chou Hsiu's corpse back to Tung-ch'ang, Ch'un-mei and her entire household, both high and low, were so upset that:

Their cries shook the heavens,

as they proceeded to encoffin the body and turn over his military credentials and official seals to the authorities. One day some time later, Ch'un-mei, along with her servant Chou Jen, took charge of the coffin and returned with it to Ch'ing-ho district. But no more of this. At this point our story divides into two.

To resume our story, ever since Ch'un-mei departed, Ko Ts'ui-p'ing and Han Ai-chieh had stayed at home, where they:

Chose to consume only plain tea and simple fare,[23]
Remaining chaste and preserving their widowhood,

as the days and months passed by. One day, as spring expired and the summer began, when the scenery was bright and fresh, and the days grew longer, they became weary of their needlework, and the two of them strolled out to the ornamental pavilion outside the library on the west side of the courtyard, where they saw that:

The many flowers were in full bloom,[24]
Orioles sang and swallows chattered,[25]

and they were:

Touched with heartache by the scene.[26]

Ko Ts'ui-p'ing's heart remained relatively unperturbed, but Han Ai-chieh could not get the thought of her lover Ch'en Ching-chi out of her mind. With regard to all things, she was:

Bereft of thought or feeling, and
Saddened by whatever she saw.[27]
The mouth divulges the sprouts of the mind,[28]

And gives shape to them in poetic language.
They took turns composing some quatrains that testify to this.

Ko Ts'ui-p'ing's read:

As flowers bloom in the quiet courtyard
the sun begins to shine;
Outside the tightly locked double doors
the white day brightens.
Collapsed against the silver screen I
wake from my spring sleep;
Upon the branch of a green locust tree
I hear an oriole's cry.

Han Ai-chieh's read:

The spring season is coming to an end[29]
as the summer begins;
Meandering in my upturned shoe-tips I
venture out the door.
As evening comes I lean in depression
on my dressing table;
If I were to neatly paint my eyebrows[30]
for whom would it be?[31]

Ko Ts'ui-p'ing's read:

Wiping the mirror with a red cloth by
light from the window;
I paint my mothlike eyebrows so they
slope to either side.
When my lotus feet are lightly animated[32]
where is there to go?
Smiling beside the stairs I pluck the
pomegranate blossoms.[33]

Han Ai-chieh's read:

My countenance looks like snow and my
spirit resembles jade;
I am not yet ready to banish romance
for fear of defilement.
As I gaze at my visage I pity myself

and also feel regret;
Who is left to savor the beauty of my
newly applied makeup?[34]

Ko Ts'ui-p'ing's read:

Sedge grass spreads over the ground
as thick as a rug;
Elm pods are strewn everywhere like
scattered coins.
Who could have foreseen that rascal
to be so fickle?
Drunken the whole day long he sleeps
under the flowers.

Han Ai-chieh's read:

Besetting sorrow continues to cause
my brows to peak;
Why has my face looked so distressed
for the last year?
Ever since we parted all day long my
soul is disturbed;
There is no road to Heaven that might
allow us to meet.

When the two sisters had finished reciting their quatrains, without their knowing it:

Tears trickled down their cheeks.[35]

Chou Hsüan came upon them at this point and admonished them, saying, "You two sisters ought not to disturb yourselves so. You would do better to stifle your sighs and examine your own conduct. I have had a number of dreams in the last few days that appear to be inauspicious. I dreamed of a bow hanging from a flagstaff, and the flagstaff appeared to be broken. But I don't know whether this should be interpreted as inauspicious or auspicious."

On hearing this, Han Ai-chieh remarked, "I fear it may portend that His Honor has suffered some mishap on the frontier."

As they were wondering about this, all of a sudden they saw their servant Chou Jen, dressed in mourning garments, and in a state of obvious agitation, who came in and reported, “A calamity has occurred. His Honor, thus and so, on the seventh day of the fifth month, was killed in battle at the frontier pass. The First Lady and the Second Lady, along with their dependents, have brought the cart with his bier home with them and have just arrived.”

This threw Chou Hsüan into a state of consternation, and he promptly ordered that the front reception hall should be swept out and straightened up so that Chou Hsiu’s coffin could lie in state there, and the sacrificial offerings could be formally presented. The entire household, both high and low, then proceeded to give voice to grievous lamentations, and Chou Hsüan made arrangements for funeral services to be held on the seven weekly commemorations of Chou Hsiu’s death, and for Buddhist monks and Taoist priests to hold scripture readings on his behalf. His children, Chou Chin-ko and Chou Yü-chieh:

Donned hempen garments and put on mourning apparel;

while visitors came and went to offer their condolences. A day was chosen for the funeral procession, and he was duly buried in his family’s ancestral graveyard. But there is no need to describe this in detail.

To resume our story, on behalf of his nephew the five-year-old Chou Chin-ko, Chou Hsüan submitted a memorial to the throne asking that an officially ordained sacrifice be offered at the site of Chou Hsiu’s burial, and that his son should be allowed to succeed to his father’s official position. An imperial decree was duly issued to the Ministry of War that read as follows:

> The deceased Commander-general Chou Hsiu has devoted his life to repaying his country, and died in the course of serving the ruler. His loyalty and courage are worthy of commendation. Officers should be deputed to conduct a sacrificial ceremony at his grave site, and a tablet should be erected at the head of his tomb engraved with his posthumous title as commander-in-chief. His son should be properly nurtured until he reaches the age at which he can succeed to his father’s hereditary position.

As for Ch'un-mei, when she was not caring for her son, her lascivious desires were stronger than ever, and she often kept Chou I in her perfumed boudoir for days at a time. As the mornings and evenings succeeded one another:

She indulged her lust without restraint,

until one day she came down with a hectic fever and other symptoms of consumption. Although she took medication for this every day, her appetite for food and drink diminished, her temperament became depressed, and:

Her body became as thin as a stick of kindling,[36]

but her lascivious desires did not abate.

One day, sometime after the celebration of her birthday, and during the hottest period of the summer in the sixth month, she was sleeping late when, unexpectedly, as she and Chou I embraced each other on her bed, and he had just ejaculated, a burst of cold air emerged from her nostrils, her vaginal secretions formed a pool on the bedding, and:

Alas and alack,

she expired on top of Chou I's body. At the time of her death she was only twenty-eight years old.

When Chou I realized that she was no longer breathing, he was reduced to a state of panic, stole some gold and silver and other valuables from her trunk, secreted them in his clothing, and fled from the premises. The maidservants and wet nurses:

Did not dare to conceal these events,[37]

and reported them to Chou Hsüan, who proceeded to put the family's senior servant Chou Chung in manacles and force him to help them track down Chou I.

Strange as it may seem,

he had gone to his aunt's home outside the city to seek refuge and was apprehended there, tied up with a length of rope, and brought back to face the music. Chou Hsüan understood what had happened but was afraid that if the scandal leaked out it might prevent Chou Chin-ko from succeeding to his father's hereditary position. He therefore had Chou I taken to the front reception hall where:

Without permitting any further explanation,
he had him beaten forty strokes with the heavy bamboo, which caused him to die on the spot.

Chou Hsüan then entrusted Chou Chin-ko to the care of Sun Erh-niang and undertook to make the funeral arrangements for Ch'un-mei, having her coffin taken to her husband's ancestral graveyard and buried in the same tomb with the commander-general. He also dismissed the two wet nurses, along with the two concubines Hai-t'ang and Yüeh-kuei, so they could seek employment elsewhere and find husbands for themselves. This left only Ko Ts'ui-p'ing and Han Ai-chieh, who refused to leave, though he urged them to do so.

One day, unexpectedly, the infantry and cavalry forces of the Great Chin regime succeeded in capturing the Eastern Capital of Pien-liang and took the retired Emperor Hui-tsung and his son Emperor Ch'in-tsung into captivity in the northern regions. As a result:

The Central Plain lacked a ruler,[38]
The four quarters were disrupted,
Military weapons were everywhere,
The masses felt driven to flight.[39]
The common people faced the calamity
of disruption;[40]
The populace was forced to suffer in
dire straits.[41]

A large force of barbarian troops had already slaughtered its way across the borders of Shantung province with the result that among the people:

Husbands fled and wives scattered,
Specters cried and spirits howled.[42]

Even fathers and sons were no longer able to care for each other. Ko Ts'ui-p'ing was taken back by her mother's family, while:

Everyone else fled for their lives.[43]

Only Han Ai-chieh was left:

Without a place to seek protection.

She had no alternative but to pack her luggage, dress herself in plain traveling clothes, leave Ch'ing-ho district, and set out for Lin-ch'ing in order to find her parents. But when she arrived in Lin-ch'ing, she found that the Hsieh Family Tavern had been closed and its owner had fled.

Unexpectedly, she ran into Ch'en the Third, who said to her, "Last year, your parents went to Chiang-nan with Magnate Ho to live with him at his home in Hu-chou."

Han Ai-chieh, consequently, set out to seek her parents there, supporting herself along the way by singing songs and accompanying herself on the moon guitar.

When hungry she ate, when thirsty she drank;
Stopping by night and traveling by day;
As flustered as a dog who has
  lost his way home;
As flurried as a fish who has
  escaped the net.

Her bound feet with their upturned toes were small, and she was beset by:

A myriad pains and a thousand hardships.[44]

After traveling for a few days, she reached the area around Hsü-chou. It was getting late, and she was passing through a solitary village when she came upon an old lady in her seventies.

Her hairdo resembled two strips of snow,
Her chignon was tied into a bag of silk,

and she was busy at the stove, pounding rice and preparing a meal.

Han Ai-chieh went up and bowed to her, saying, "I am a native of Ch'ing-ho district. On account of the current disruption, I am heading to Chiang-nan to seek my parents. I did not realize that it was this late and wonder if you might let me stay overnight at your place. I will leave first thing in the morning and will be sure to pay you for it."

The old lady contemplated the young woman and thought to herself, "She does not look like the maidservant of an impoverished household.

Her movements are cultivated;
Her demeanor is not ordinary."[45]

Behold:

Her raven locks have not been dressed;[46]
She is thinking only of how well-off
she used to be.
Her brows are knit like distant peaks;
She recalls the wealth and distinction
of former years.
During the autumn night the moon is
hidden by misty clouds;
The peony blossoms have been buried
beneath layers of dirt.[47]

"If you are seeking a place to spend the night," the old lady said, "please have a seat on the k'ang while I finish cooking this meal. There is a crew of men engaged in dredging the riverbed who are coming to eat it."

The old lady was tending a stove on top of the k'ang, and in no time at all she produced a large kettle's worth of dried rice mixed with beans and other grains. She also chopped up two large platters of fresh vegetables and flavored them with a pinch of salt. What should appear at this point but a crew of men whose hair was disheveled, whose legs were bare, who wore breechcloths around their waists, and whose feet were caked with mud.

Putting down their spades and shovels, they asked, "Old lady, is our food ready or not?"

"Help yourselves, and eat your fill," the old lady responded.

Thereupon, they proceeded to help themselves to the food and then went their separate ways to consume it.

As they were eating, one of them, who looked thirty-three or thirty-four years old and had a dark complexion and graying hair, asked the old lady, "Who is that person sitting on the k'ang?"

"This woman," the old lady said, "is a native of Ch'ing-ho district who is on her way to Chiang-nan to look for her parents. Since it is already late in the day, she has asked to spend the night here."

The man in question then asked her, “Lady, what is your name?”

“My surname is Han,” Ai-chieh replied, “and my father is named Han Tao-kuo.”

The man then came forward and took her by the hand, saying, “Sister, are you not my niece, Han Ai-chieh?”

“You look rather like my uncle, Han the Second,” exclaimed Han Ai-chieh.

The two of them then:

Embraced each other by the neck and wept.

He then went on to ask, “Where are your father and mother? I thought you were all in the Eastern Capital. How do you happen to be here?”

Han Ai-chieh then proceeded from the beginning to tell him in detail what had happened and concluded by saying, “Because I had married into Commandant Chou Hsiu’s household, after the death of my husband I have maintained my chaste widowhood up until now. On learning that my parents accompanied Magnate Ho to his home in Hu-chou, I determined to go in search of them. Because of the current disruption, there was no one available to go with me, and I have chosen to set out alone, supporting myself on the way by singing songs. I could hardly have anticipated that I would encounter my uncle here.”

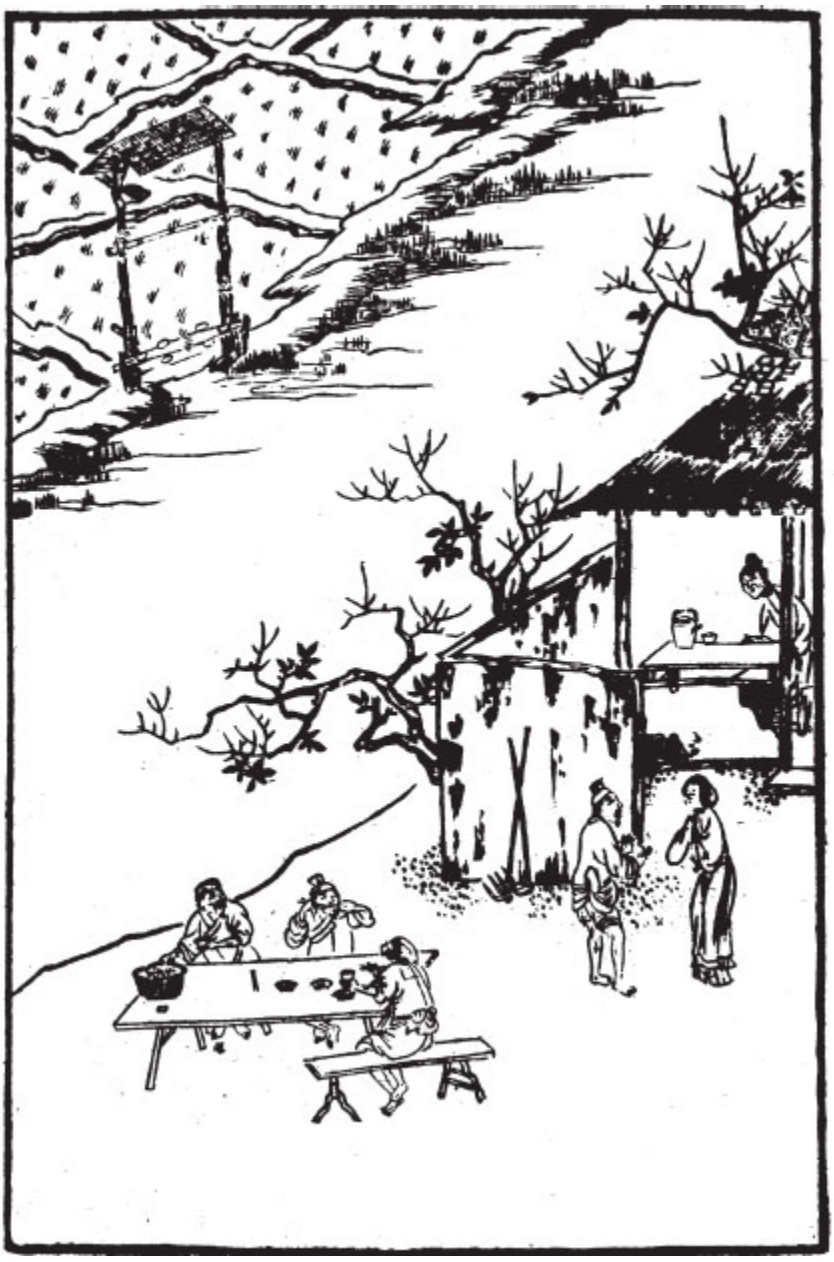
“Ever since your parents moved to the Eastern Capital,” said Han the Second, “I have lacked any reliable means of livelihood. Being forced to sell my house, I have ended up working as a common laborer here, engaged in dredging the riverbed in order to earn a bowl of rice for myself. Under the circumstances, I might as well join you in going to Hu-chou in search of your parents.”

“Should my uncle decide to go with me,” said Han Ai-chieh, “that would certainly be wonderful.”

He then filled a bowl with rice and gave it to Han Ai-chieh to eat. Han Ai-chieh sampled a mouthful but found it so coarse that she could hardly swallow it and gave up after consuming only half a bowl. Of the events of that evening there is no more to tell.

At dawn the next day, the crew of workers departed to continue their job, but Han the Second, after paying the rent he owed to the old lady, took Han Ai-chieh with him and went out the door, as they set out on their journey together.

Han Ai-chieh was delicate by nature, and her bound feet with their upturned toes were small. She had an assortment of valuables such as hairpins and combs with her, which she sold off piecemeal in order to support them along the way. On reaching Huai-an, they boarded a boat and continued to wend their way toward Hu-chou in Chiang-nan. After some days, they found their way to Magnate Ho's home in Hu-chou and were reunited with Han Ai-chieh's parents.



Han Ai-chieh Encounters Han the Second on the Road

Who could have anticipated that Magnate Ho had already died. He had no wives or concubines in his home other than Wang Liu-erh and left behind merely a daughter who was five years old, and an estate consisting of several acres of paddy fields. In less than a year, Han Tao-kuo also died, and since Wang Liu-erh had already had an affair with Han the Second, she took her brother-in-law as her mate,

and they supported themselves by farming on Magnate Ho's property.

There were numerous affluent young men in Hu-chou who noticed how clever and good-looking Han Ai-chieh appeared to be and sought to marry her. Han the Second also urged her repeatedly to take a husband, but Han Ai-chieh deliberately cut off her hair, defaced her appearance, and became a Buddhist nun, swearing never to marry anyone again. Two years later, at the age of thirty-one, she came down with an illness and died. Truly:

Before her chaste bones have been buried
  under three feet of soil;
Her resentful soul first finds its way to
  the nine-layered heavens.

Thus it was that Han the Second and Wang Liu-erh ended up as man and wife and inherited Magnate Ho's estate and landed property. But no more of this.

To resume our story, when the invading infantry and cavalry of the Great Chin regime succeeded in seizing Tung-ch'ang prefecture and threatened to make their way to Ch'ing-ho district, behold:

The officials endeavor to flee;
The city gates are shut by day.[48]
The masses are moved to flight;
Fathers and sons are separated.

Behold:

Smoke arises in all four quarters;
The sun is hidden by yellow sand.
Rapacious boars and long serpents,[49]
Attempt to swallow each other up.[50]
Dragons contend and tigers battle,[51]
Each contending for its dominance.
Black standards and crimson flags,
Overspread the suburban landscape.
Men shriek aloud and women weep,[52]
A myriad homes are terror-struck.

Foreign troops and alien generals,
Are like gathering ants or swarming bees;[53]
Their short swords and long spears,[54]
Resemble thick forests and dense bamboos.[55]
In place after place, dead bodies and human bones
lie scattered higgledy-piggledy;
In pile after pile, split blades and broken swords
are discarded in jumbled heaps.[56]
Every parent holds a son or embraces a daughter;
Every home closes its gates and locks its doors.[57]
Nine out of ten houses have been vacated;[58]
No longer resembling rural or urban communities.
The deer flee and the squirrels scatter;
Leaving no trace of ritual, music, or formality.

Truly, it is a case of:

The palace ladies weep into their red sleeves;
The royal sons flee in their civilian disguise.[59]

At this juncture, when Wu Yüeh-niang in the household of Hsi-men Ch'ing realized that the barbarian troops were approaching and saw that family after family had locked the gates to their houses and fled in disorder, she felt compelled to do likewise and got together some gold, pearls, and other valuables to take with her. At that time, her elder brother Wu K'ai had already died, so she set out accompanied only by Wu the Second, Tai-an, Hsiao-yü, and her ten-year-old son Hsiao-ko.[60] After seeing that both the front and rear doors to the residence were securely locked, they headed for Chi-nan prefecture to seek refuge with Yün Li-shou. By so doing, she hoped, on the one hand, to escape the invading army, and, on the other hand, to formalize Hsiao-ko's betrothal to Yün Li-shou's daughter.

Along the way:

Every individual they met was feeling panicked;
Each and every one of them in a state of shock.

The unfortunate Wu Yüeh-niang, dressed in her traveling clothes, along with Wu the Second and the other males and females, five of them in all, fell in with the crowds of other fleeing refugees, managed to squeeze their way through the city gate, and made their way into the suburbs. As they proceeded on their way, they arrived at a crossroads in the open countryside where they encountered a Buddhist priest whose body was clad in a purplish-brown cassock, who held a metal staff with nine rings attached to it in his hand, who wore straw sandals on his feet, and over whose shoulder he carried a calico bag containing his sacred texts.

Stepping forward in large strides, he proceeded to press his palms together in front of his chest and bow to her in the Buddhist fashion, saying in a loud voice as he did so, “Lady Wu, where are you going? Pray hand my disciple over to me.”

This startled Yüeh-niang so that she:

Turned pale with consternation,

and addressed him saying, “Master, what disciple is it that you are asking for?”

“Lady,” the monk replied, “you had better not pretend to be:

Still asleep in dreamland.

You must remember how, ten years ago, on the eastern spur of Mount T’ai, you were being pursued by Yin T’ien-hsi and sought refuge for the night in my mountain cave. I am that same Ch’an Master Snow Cave, whose religious name is P’u-ching. You promised then to let me have your son as a disciple, so why have you not turned him over to me?”

“Master,” interjected Wu the Second, “you are a Buddhist monk. How can you be so:

Unamenable to reason?[61]

In this year of political upheaval we are fleeing for our lives. It is her hope that in the future this only child of hers will be able to carry on the ancestral sacrifices. How could she bear to relinquish him to you so he could abandon lay life and become a monk?”

“Are you really refusing to turn him over to me?” the monk asked.

“Master,” said Wu the Second, “don’t talk such nonsense, or hinder us from making our escape. I fear that the barbarian army may show up at any moment.

Who knows in the morning what evening may bring.”[62]

“Since you refuse to turn my disciple over to me,” said the monk, “it is already late in the day, and you cannot proceed any further. The barbarians have not yet come this far. You might as well come with me to stay overnight at this temple, before leaving first thing in the morning.”

“Master,” inquired Wu Yüeh-niang, “what temple is that?”

The monk merely pointed with his finger and said, “the one up there by the side of the road.”

As the monk led the way forward, they found themselves at the Temple of Eternal Felicity, which Wu Yüeh-niang recognized as the one that she had visited once before in the past. By the time they arrived there, the abbot and more than half of the resident monks had already fled, leaving behind only a handful of Ch’an monks who were sitting in the lotus position in the meditation hall in the rear, where a large glazed censer was burning incense before an effigy of the Buddha. At the time, the sun was already sinking behind the hills. Behold:

The teeming crossroads are all ablaze with
  the light of burning lanterns;
The Temple of the Nine Stars is enhanced by
  fragrant mist and tolling bells.
The wheel of the bright moon is suspended
  underneath the blue heavens;
A handful of scattered stars serves to
  light up the azure firmament.
Within the camps of the Six Imperial Armies,
The wailing of painted bugles frequently resounds;
On the upper floors of the five drum towers,
Water drips in the bronze tanks of the clepsydras.
On all four sides the evening fog,

Densely encompasses the dancing pavilions
and singing platforms;
In the three markets a cloak of mist,
Faintly enshrouds the green gauze windows
and vermilion gates.
Pair by pair, the strolling beauties
return to their boudoirs;
One by one, the young scholars close
the blinds in their studies.[63]

That evening, Wu Yüeh-niang, along with Wu the Second, Tai-an, Hsiao-yü, and Hsiao-ko, five males and females in all, spent the night in the abbot's quarters at the temple. Some of the junior monks recognized her and provided Yüeh-niang and the others with something to eat. Meanwhile, Ch'an Master P'u-ching assumed the lotus position on a platform in the meditation hall, where he kept time by beating on a wooden fish as he recited the sutras. Yüeh-niang, along with Hsiao-ko and Hsiao-yü, slept on the bed, while Wu the Second and Tai-an slept together on the floor. As people who had been suffering from alarm and fatigue, they fell fast asleep.

The only one among them who failed to sleep soundly was Hsiao-yü, who got up in the abbot's quarters and watched through a crack in the door as P'u-ching recited the sutras.

As the third watch of the night gradually approached, behold:

The metallic autumn wind grew desolate;
The slanting moon appeared more somber.
The bustle of human activity subsided;[64]
The myriad pipes of Heaven were silent.

On looking at the large incense-burning censer in front of the effigy of Buddha, she saw that it was:

Half alight but not extinguished.

When Ch'an Master P'u-ching realized that:

The empire was in a state of disorder,
The population was suffering distress,

and that:

The corpses of those killed in battle,
Appeared to be incalculable in number;
He exerted his compassionate feelings,
To dispense his boundless benevolence.

Addressing himself reverently to the Buddha, he recited a spell for dispelling enmity, intended to:

Rescue the incarcerated souls,[65]
Free them from old resentments,
Clear impediments in their way,
So they could be reincarnated,
Without any remaining residues.

Thereupon, he recited the spell for dispelling enmity more than a hundred times.

Shortly thereafter:

A cold breeze blew forlornly,
A chilly wind began to sough,[66]

and several tens of ghosts appeared, some of them:

With scorched heads and singed scalps,
Disheveled hair and mud-stained faces.

Others:

With ruptured fingers and broken arms,
Gutted stomachs and gouged out hearts.

And still others:

Without heads and with crippled limbs;

Or with:

Locked cangues hanging on their necks.

They had come to be enlightened by the Ch'an Master's recitation of the spell and:

Lined up neatly to either side of him.[67]

The Ch'an Master then addressed them, saying:

"You group of living individuals,
Seek to repay enmity with enmity,[68]
Unwilling to seek reconciliation.

Whenever can this come to an end?

You must listen carefully to what I say, if you wish to pursue your separate paths to reincarnation. There is a gatha that says:

I urge you not to harbor enmity;
Acute enmity is hard to resolve.
Enmity can arise in one any day,
But cannot be resolved for ages.
If one repays enmity with grace,
It is to pour hot water on snow.
If you requite hatred with hate,
It is a wolf meeting a scorpion.
I sense those who harbor enmity,
Permit enmity to devastate them.[69]
Those who sense this and repent,
Are able to grasp their natures,
Understand their original minds,[70]
And rid themselves of animosity.
The potency of this sacred text,
Redeems one from his evil karma.
Each of you may be reincarnated,
If you harbor no further enmity.
The head is altered and the face replaced, as
the wheel of transmigration turns;
It is useless to try to grasp what awaits you
in the predestined life to come."[71]

At this juncture, the crowd of ghosts thanked him and then disappeared. Hsiao-yü had been surreptitiously scrutinizing them but did not recognize anyone.

In a little while, another man appeared, who was more than six feet in stature.

His appearance was stately,[72]
He was fully clad in armor,

and his breast had been pierced by an arrow.

"I am Commander-general Chou Hsiu," he said. "In the course of contending with an enemy general, I died on the field of battle. Thanks to the Master's deliverance, I have been reincarnated in the

Eastern Capital as the second son of Shen Ching, with the name Shen Shou-shan."

Before he had even finished speaking, another person appeared, dressed in impressively immaculate clothing, who said, "I am the wealthy gentleman from Ch'ing-ho district, Hsi-men Ch'ing, who died after suffering a leakage of blood in my urine. Thanks to the Master's deliverance, I have been reincarnated in the Eastern Capital as the second son of the wealthy gentleman Shen T'ung, with the name Shen Yüeh."

Hsiao-Yü recognized him to be her former master and was too scared to utter a word.

After this, another person appeared, carrying his head in his hands, while his whole body was covered with blood, and said, "I am Ch'en Ching-chi, who was murdered by Chang Sheng. Thanks to the Master's deliverance and the power of the scriptures, I have been reincarnated in the Eastern Capital as a son of the Wang family."

After this, a woman appeared who was also carrying her head in her hands, while her chest was covered with blood, and said, "I am the wife of Wu Chih, and concubine of Hsi-men Ch'ing, P'an Chin-lien, who had the bad luck to be slain by my enemy Wu Sung. Thanks to the Master's deliverance, I have been reborn in the Eastern Capital as a daughter of the Li family."

After this, another man appeared who was dwarflike in stature and whose countenance was purplish and said, "I am Wu Chih who died as a result of Dame Wang's persuading P'an Chin-lien to poison me. Thanks to the Master's deliverance, I have been reincarnated in Hsü-chou as a son of the peasant family named Fan."

After this, another woman appeared whose face was thin and sallow, while her body was dripping blood, and said, "I am Li P'ing-erh, the wife of Hua Tzu-hsü and concubine of Hsi-men Ch'ing, who died from a case of acute metrorrhagia. Thanks to the Master's deliverance, I have been reincarnated in the Eastern Capital as the daughter of Commander Yüan."

After this, another man appeared, who said, "I am Hua Tzu-hsü, who suffered the misfortune of being exasperated to death by my

wife. Thanks to the Master's deliverance, I have been reincarnated in the Eastern Capital as a son in Battalion Commander Cheng's family."

After this, another woman appeared with her footbindings wrapped around her neck, who said, "I am the wife of Hsi-men Ch'ing's servant Lai-wang, Sung Hui-lien, who:

Hanged herself until dead.

Thanks to the Master's deliverance, I have been reincarnated in the Eastern Capital as a daughter in the Chu family."

After this, another woman appeared, who had:

A sallow face and emaciated flesh,[73]

and said, "I am the wife of Commander-general Chou Hsiu, P'ang Ch'un-mei, who perished from sexual exhaustion. Thanks to the Master's deliverance, I have been reincarnated in the Eastern Capital as a daughter in the K'ung family."

After this, another man appeared:

Who was stark naked with disheveled hair,[74]

Whose entire body was covered with weals,

and identified himself, saying, "I am Chang Sheng, who was beaten to death. Thanks to the Master's deliverance, I have been reborn as a son in the impoverished Kao family attached to the Ta-hsing guard in the Eastern Capital."

After this, another woman appeared, with a rope around her neck, and said, "I am Sun Hsüeh-o, the former concubine of Hsi-men Ch'ing, who unhappily:

Hanged myself until dead.

Thanks to the Master's deliverance, I have been reincarnated as a daughter in the family of the impoverished Yao family outside the Eastern Capital."

After this, another young woman appeared with her footbindings wrapped around her neck, and said, "I am Hsi-men Ch'ing's daughter and Ch'en Ching-chi's wife, Hsi-men Ta-chieh, who also unhappily:

Hanged myself until dead.

Thanks to the Master's deliverance, I have been reincarnated as a daughter of Chung Kuei, a policeman who resides outside the wall of the Eastern Capital."

After this, another young man appeared and identified himself with the words, "I am Chou I, who was also beaten to death. Thanks to the Master's deliverance, I have been reborn as a son in the Kao family that resides outside the wall of the Eastern Capital and am named Kao Liu-chu."

When they had done speaking, they all suddenly disappeared.

Hsiao-yü was so astonished by this that she shivered in awe and thought to herself, "So this monk is capable of communicating with the ghosts of the departed."

She wanted to go back to bed and tell Yüeh-niang about it, but who could have anticipated that Yüeh-niang was fast asleep, and her numinous soul's true being dreamt that, together with Wu the Second and the others, she was still on her way to Chi-nan prefecture, with the string of a hundred imported pearls, and a gem-studded chatelaine in hand, in order to seek refuge from the invading army with Yün Li-shou, and finalize the betrothal of Hsiao-ko to his daughter.

Eating when hungry, drinking when thirsty;[75]
Stopping by night and traveling by day;

they arrived in Chi-nan prefecture, where she asked an elderly man where Assistant Regional Commander Yün Li-shou was stationed.

The elderly man pointed the way out to them, saying, "He is stationed at a place, some two li from here, called the Ling-pi Stockade, which faces the river on one side and the mountains on the other. This Ling-pi Stockade is located on top of the city wall, and there are a thousand troops and horses stationed there. Assistant Regional Commander Yün Li-shou is the stockade commander there."

When Wu Yüeh-niang and her companions, five persons in all, arrived at the gate of the stockade, and Yün Li-shou learned that she had come to consummate the betrothal of their children:

He greeted her like an old acquaintance,[76]

as they exchanged the customary amenities. It so happened that his wife had recently died, so he asked a neighbor called Old Mrs. Wang to keep Yüeh-niang company, provided her with a lavish feast of wine and food in the rear hall of the stockade, and saw that Wu the Second and Tai-an were entertained in another place.

In the course of their conversation, Yüeh-niang mentioned her need to flee from the invading army, and her desire to consummate the betrothal of their children. She also brought out the string of a hundred imported pearls and the gem-studded chatelaine and presented them to him as a provisional betrothal gift. Yün Li-shou accepted them but did not have anything further to say about the betrothal.

That evening, he also arranged for Old Mrs. Wang to spend the night with Yüeh-niang, and to feel her out in order to ascertain her sentiments toward himself.

In the course of doing so, she said to Yüeh-niang, "Although Yün Li-shou is a military official, he is:

A book-reading gentleman;[77]

and ever since you and his wife betrothed your children to each other by exchanging cuttings from the lapels of your blouses, you have been on his mind. Unexpectedly, his wife died, and he has been living as a widower ever since. At present, he is serving as the commander of this mountainous stockade. Although his position is not high:

When mounted he commands the troops;
When dismounted he rules the people;[78]

and their life and death are in his hands. If you see fit not to reject him, he would like to:

Unite with you in connubial bliss,[79]
That you may share your mutual joy.[80]

Your son would also benefit from such a marriage alliance. Once peace has been restored, it would not be too late to return home together."

When Yüeh-niang heard this proposition, she:

Turned pale with consternation,

and was speechless for some time.

Old Mrs. Wang reported what she had said to Yün Li-shou, and the next evening he prepared wine in the rear hall and invited Yüeh-niang to have a drink with him there. Yüeh-niang thought that it was only to formalize Hsiao-ko's betrothal to his daughter and lost no time in joining him there, where they sat down together.

Yün Li-shou then said to her, "Sister-in-law, you may not be aware of it, but although I am only in charge of this mountainous stockade here, I command a considerable body of both infantry and cavalry and possess quantities of money and silk, fancy clothing, gold and silver, and other valuables. The only thing I lack is a wife to take charge of my household. For some time I have thought of you:

Like a thirsty person longing for drink;
Like a parched person longing for coolness.

I could hardly have anticipated that you would show up here today in order to formalize the betrothal of your son to my daughter.

Heaven has granted this affinity,
That we may share our mutual joy.

If we end up here as man and wife:

We can enjoy a lifetime of bliss.[81]

There is nothing unfeasible about such a scheme."

When Yüeh-niang heard this proposal she was enraged and cursed at Yün Li-shou, saying, "Who could have known that you are nothing but:

The skeleton of a dog wrapped in human skin.

My late husband did not treat you with disrespect. How can you now come out with such:

Language fit only for a dog or a horse?"

Yün Li-shou only laughed at this and then, stepping forward to embrace Yüeh-niang, said to her, "Lady, you were residing in a home of your own. What did you come to my place here for? It has always been true that:

It is easier to do business when the

customer comes to your door.[82]

I don't know why it is, but I no sooner set eyes on you than you captivated by soul. There is no alternative. For better or for worse, you must marry me."

So saying, he brought over some wine to share with Yüeh-niang.

"Go up front and call in my younger brother," said Yüeh-niang. "There is something I need to say to him."

Yün Li-shou laughed at this and said, "Your younger brother and your servant Tai-an have already been killed by me."

He then said to his attendants, "Bring those things here to show to the lady."

In no time at all, by the light of the lamp, they brought in the two heads of Wu the Second and Tai-an, dripping with blood. This so perturbed Yüeh-niang that:

Her complexion turned the color of dirt,

and she:

Fell to the floor in tears.

Yün Li-shou responded by:

Stepping forward and lifting her up,[83]

saying as he did so, "Lady:

There is no need for you to be upset.[84]

Since your brother is already dead, you can become my wife. I am a regional commander, so such a marriage:

Would not dishonor you in any way."[85]

Yüeh-niang thought to herself, "Since this lousy character has already slain my brother and my servant, if I don't go along with him, I am likely to forfeit my life as well."

Thereupon, she pretended that:

Her anger had changed to joy,

and said, "You will have to agree to my conditions before I will consent to be your wife."

Yün Li-shou responded, "No matter what your conditions may be, I will agree to them."

“If you first formalize my son’s marriage,” said Yüeh-niang, “I will then agree to become your wife.”

“That’s no problem,” responded Yün Li-shou.

So saying, he proceeded to call his daughter out and pushed her over to Hsiao-ko so they could:

Share a loving cup,
Tie a nuptial knot,[86]

and become man and wife. Only after that did he pull Yüeh-niang over to him and propose to engage in the game of clouds and rain together; but Yüeh-niang resisted him and refused to comply.

Yün Li-shou was enraged at this and cursed her, saying, “You worthless woman! You tricked me into consummating the marriage of my daughter to your son, and now presume that I would not dare to kill your son.”

So saying, he went to the head of the bed, where he:

Picked up a sword and brought it down in a sweep,
Scattering blood for a distance of several paces.

Truly:

When the three feet of sharp blade
  struck the neck,
The flood of fresh blood inundated
  everything around.

When Yüeh-niang saw that he had hacked Hsiao-ko to death, she couldn’t help uttering a loud cry, which caused her to:

Wake up with a jerk,

revealing it all to be but:

A dream of the Southern Branch.

She was so perturbed by this that:

Her whole body was covered with sweat,
And her entire anatomy oozed moisture,

as she cried out, “How strange! How strange!”

“Mistress,” asked Hsiao-yü, who was lying at her side, “what are you crying about?”

“Just now, I had an inauspicious dream,” Yüeh-niang responded and then went on to tell her all about it.

“I was unable to sleep a little while ago,” said Hsiao-yü, “and got up to go and spy surreptitiously on what that monk was doing through a crack in the door. It turns out that he has been communicating with ghosts the whole night long. Just now, my late master, the Fifth Lady, the Sixth Lady, Brother-in-law Ch’en, the commandant Chou Hsiu, Sun Hsüeh-o, Lai-wang’s wife Sung Hui-lien, and Hsi-men Ta-chieh all came to speak to him and then went their separate ways.”

“Many of them are buried in the graveyard behind this temple,” said Yüeh-niang. “It is not surprising that:

The stranded souls of the unjustly dead,

should manifest themselves during the quiet of the night.”

Mistress and servant were unable to go back to sleep, and before they knew it, it was the fifth watch, and the cocks crowed. Wu Yüeh-niang hastily got up, washed her face, and went into the meditation hall in order to pay obeisance to the Buddha and burn incense.

Whom should she encounter there but Master P’u-ching, who was sitting on his meditation platform and addressed her in a loud voice, saying, “Lady Wu, have you achieved enlightenment now?”[87]

Yüeh-niang then knelt down and made him an obeisance, saying, “Permit me to inform your reverence that your disciple, née Wu, with her:

Fleshly eyes and mortal body,[88]

did not recognize you to be the incarnation of an ancient Buddha. But thanks to the dream from which I have just awakened, I am now enlightened.”

“Since you have already achieved enlightenment,” the Master responded, “there is no need for you to continue on this journey. Should you do so, things will turn out the way they did in your dream, and all five of you will lose your lives. The fact that you and your son encountered me is something that was:

Both ordained and fated to happen to you,[89]

because in days past you planted the seeds of your good fortune. Were that not so, it would have been difficult for you to avoid:

The splitting up of your flesh and blood.[90]

Initially, your deceased husband Hsi-men Ch'ing committed evil deeds and was anything but virtuous. This son of yours was reborn into your family in order to dissipate your wealth and destroy your property and would have ended up with:

His body and his head in different places.[91]

I will now undertake to lead him to salvation as my disciple. As the saying goes:

Should a single son leave the home to be ordained,
Nine generations of one's ancestors will be saved.[92]

This will also have the benefit for your late husband of:

Compensating for his evil karma,

so that he too may achieve salvation. If you don't believe me, follow me, and I will allow you to see for yourself."

Thereupon, he strode into the abbot's quarters, where they could see that Hsiao-ko was still asleep on the bed. The Master raised the staff in his hand and touched him on the head with it, while telling Yüeh-niang and the others to take a look. All of a sudden, he turned over, and they could see that it was Hsi-men Ch'ing:

With a heavy cangue around his neck,[93]
And iron chains enclosing his waist.[94]

The Master then touched him again with his staff, and just as before, he appeared to be Hsiao-ko asleep on the bed. When Yüeh-niang saw this, without knowing it, she began to weep out loud, concluding that Hsiao-ko was a reincarnation of Hsi-men Ch'ing.

Before long, Hsiao-ko woke up, and Yüeh-niang said to him, "You must now follow the Master to leave home, take the tonsure, and be anointed as a priest before the Buddha."

In a piteous state, Yüeh-niang embraced him and wept bitterly, feeling that she had raised him in vain in the expectation that upon reaching the age of fifteen he would be able to inherit and perpetuate the ancestral line; and never having anticipated that on meeting this Ch'an Master he would be spirited away into a celibate

life. Wu the Second, Hsiao-yü, and Tai-an were also overcome with grief.

Thereupon, Master P'u-ching took charge of Hsiao-ko, conferred the religious name of Ming-wu upon him, and bade farewell to Yüeh-niang; saying to her on the way out, "You do not need to proceed any further. Before long, the barbarian army will withdraw; the territory will be split between two separate dynasties; one to the south and one to the north; and the Central Plain will have a ruler of its own. In no more than ten days:

Ch’an Master P’u-ching Spirits Away Hsi-men Hsiao-ko

The armed troops will be withdrawn;
And the territory will be pacified.
You can thus return to your home and:
Spend your days with peace of mind.”[95]

“Master,” Yüeh-niang responded, “once you have accomplished my son’s salvation:

On what day of what year,
will mother and son ever be able to see each other again?”

So saying, she instinctively took hold of Hsiao-ko and began to weep out loud.

“Lady,” said the Master, “stop your crying. Another Master is arriving over there.”

This fooled them all into swiveling their necks to look in the direction to which he pointed, whereupon, along with Hsiao-ko, he:

Transformed himself into a gust of clear breeze,[96]
and disappeared from sight. Truly:

Having thrice descended to the mundane world
where he was not recognized;
All of a sudden he flew away over the summit
of Mount T’ai’s Eastern Peak.

We will say no more here about how Master P’u-ching spirited Hsiao-ko away.

To resume our story, after this event Wu Yüeh-niang, Wu the Second, and the others continued to stay at the Temple of Eternal Felicity. In less than ten days time, sure enough, the Great Chin regime set up Chang Pang-ch’ang as a puppet emperor in the Eastern Capital, with a hierarchy of civil and military officials. The two Sung dynasty emperors, Hui-tsung and Ch’in-tsung, were subsequently taken to the north in captivity. The Prince of K’ang:

Escaped across the river on a clay horse,[97]
and assumed the throne in Chien-k’ang. This was Emperor Kao-tsung of the Southern Sung dynasty, who appointed Tsung Tse as general-in-chief and succeeded in retaking parts of Shantung and Hopei from the Chin invaders. The country was thus split into two regimes, the Chin dynasty in the north and the Southern Sung dynasty in the south. As a result:

The realm under Heaven was once again at peace,[98] and
The people were able to resume their vocations.

When Wu Yüeh-niang returned home and opened the gate to her residence, she found that nothing of the family possessions or the

household furnishings had been lost. Later on, she changed Tai-an's name to Hsi-men An and allowed him to inherit what was left of the family property. Henceforth, people addressed him as the Honorable Young Hsi-men, and he supported Yüeh-niang during her old age. She lived on to the age of sixty-nine before dying a natural death, which was the reward she had earned by doing good deeds and reciting the scriptures during her lifetime. There is a poem that testifies to this:

An idle glance at this transmitted text leaves
one with confused feelings;
Who fully understands the extent to which the
Way of Heaven is cyclical?[99]
Hsi-men Ch'ing's wealth and corruption made it
hard to continue his line;
Ch'en Ching-chi's licentious cavorting ensured
his eventual annihilation.
The goodness of Meng Yü-lou and Wu Yüeh-niang
vouchsafed them long lives;
The wantonness of Li P'ing-erh and Ch'un-mei
led to their early deaths.
It is not strange that P'an Chin-lien should
meet with an awful fate;
And her ill repute last for a thousand years,[100]
perpetuated in fiction.

OceanofPDF.com

NOTES

Chapter 81

1. This four-character expression occurs in the ch'uan-ch'i drama *San-yüan chi* (Feng Ching [1021–94] wins first place in three examinations), by Shen Shou-hsien (15th century), *Liu-shih chung ch'ü* ed. (Taipei: K'ai-ming shu-tien, 1970), scene 3, p. 4, l. 11; the ch'uan-ch'i drama *Pao-chien chi* (The story of the precious sword), by Li K'ai-hsien (1502–1568), in *Shui-hu hsi-ch'ü chi, ti-erh chi* (Corpus of drama dealing with the *shui-hu* cycle, second series), ed. Fu Hsi-hua (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1958), scene 10, p. 22, l. 19; and a set of songs by Wang Hsi-chüeh (1534–1610), in *Ch'üan Ming san-ch'ü* (Complete nondramatic song lyrics of the Ming), comp. Hsieh Po-yang, 5 vols. (Chi-nan: Ch'i-Lu shu-she, 1994), 3:2909, l. 1.

2. A virtually identical line of synonymous meaning occurs in a set of poems by T'ang Yin (1470–1524). See *T'ang Po-hu ch'üan-chi* (Complete works of T'ang Yin) (Taipei: Tung-fang shu-tien, 1956), *chüan* 2, p. 13a, l. 13.

3. This four-character expression occurs in the Yüan-Ming ch'uan-ch'i drama *Ching-ch'ai chi* (The thorn hairpin), *Liu-shih chung ch'ü* ed., scene 16, p. 49, l. 1; *San-yüan chi*, scene 15, p. 41, l. 10; a set of songs by Hsü Wen-chao (c. 1464–1553), *Ch'üan Ming san-ch'ü*, 1:822, l. 10; the sixteenth-century ch'uan-ch'i drama *Ming-feng chi* (The singing phoenix), *Liu-shih chung ch'ü* ed., scene 18, p. 78, l. 2; *Hsi-yu chi* (The journey to the west), 2 vols. (Peking: Tso-chia ch'u-pan she, 1954), vol. 1, ch. 20, p. 223, l. 7; *Mu-lien chiu-mu ch'üan-shan hsi-wen* (An exhortatory drama on how Maudgalyāyana rescued his mother from the underworld), by Cheng Chih-chen (1518–95), author's pref. dated 1582, in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi* (Collectanea of rare editions of traditional drama, first series) (Shanghai: Shang-wu yin-shu kuan, 1954), item 67, *chüan* 1, p. 51a, l. 7; and the anonymous sixteenth-century ch'uan-ch'i drama *Chü-ting chi* (Lifting the tripod), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 39, scene 6, p. 11a, l. 10.

4. This formulaic four-character expression occurs in the middle-period vernacular story *K'ung Shu-fang shuang-yü shan-chui chuan* (The story of K'ung Shu-fang and the pair of fish-shaped fan pendants), in *Hsiung Lung-feng ssu-chung hsiao-shuo* (Four vernacular stories published by Hsiung Lung-feng [fl. c. 1590]), ed. Wang Ku-lu (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1958), p. 67, l. 15; *T'ang-shu chih-chuan t'ung-su yen-i* (The romance of the chronicles of the T'ang dynasty), by Hsiung Ta-mu (mid-16th century), 8 *chüan* (Chien-yang: Ch'ing-chiang t'ang, 1553), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-ssu chi* (Collectanea of rare editions of traditional fiction, fourth series) (Peking: Chung-hua shu-chü, 1990), vol. 1, *chüan* 3, p. 25b, l. 10; *Ch'üan-Han chih-chuan* (Chronicle of the entire Han dynasty), 12 *chüan* (Chien-yang: K'o-ch'in chai, 1588), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-wu chi* (Collectanea of rare editions of traditional fiction, fifth series) (Peking:

Chung-hua shu-chü, 1990), vol. 2, *chüan* 6, p. 29a, l. 5; *Pai-chia kung-an* (A hundred court cases), 1594 ed., fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-erh chi* (Collectanea of rare editions of traditional fiction, second series) (Peking: Chung-hua shu-chü, 1990), vol. 4, *chüan* 6, ch. 52, p. 9b, l. 3; the Ming novel *Ts'an-T'ang Wu-tai shih yen-i chuan* (Romance of the late T'ang and Five Dynasties) (Peking: Pao-wen t'ang shu-tien, 1983), ch. 56, p. 216, ll. 14–15; and *Ta-T'ang Ch'in-wang tz'u-hua* (Prosimetric story of the Prince of Ch'in of the Great T'ang), 2 vols., fac. repr. of early 17th-century edition (Peking: Wen-hsüeh ku-chi k'an-hsing she, 1956), vol. 2, *chüan* 7, ch. 53, p. 39b, l. 10.

5. This four-character expression recurs in the *Chin P'ing Mei tz'u-hua* (Story of the plum in the golden vase), pref. dated 1618, 5 vols., fac. repr. (Tokyo: Daian, 1963), vol. 5, ch. 92, p. 11a, l. 5.

6. A virtually synonymous sequence of five lines, with minor textual variations, recurs in ibid., vol. 5, ch. 84, p. 1b, l. 7.

7. This idiomatic four-character expression occurs twice in *Shui-hu ch'üan-chuan* (Variorum edition of the *Outlaws of the Marsh*), ed. Cheng Chen-to et al., 4 vols. (Hong Kong: Chung-hua shu-chü, 1958), vol. 1, ch. 21, p. 309, l. 14; and ch. 24, p. 381, l. 15.

8. This proverbial couplet occurs in the fourteenth-century anthology of moral aphorisms entitled *Ming-hsin pao-chien* (A precious mirror to illuminate the mind), pref. dated 1393 (Microfilm copy of a Ming edition in the East Asian Library, University of Chicago), *chüan* 2, p. 6b, ll. 13–14; the Ming ch'uan-ch'i drama *Shuang-chu chi* (The pair of pearls), by Shen Ch'ing (15th century), *Liu-shih chung ch'ü* ed., scene 10, p. 27, l. 5; the ch'uan-ch'i drama *Hsiu-ju chi* (The embroidered jacket), by Hsü Lin (1462–1538), *Liu-shih chung ch'ü* ed., scene 10, p. 28, l. 2; the ch'uan-ch'i drama *Yü-chüeh chi* (The jade thumb-ring), by Cheng Jo-yung (16th century), *Liu-shih chung ch'ü* ed., scene 34, p. 107, ll. 3–4; the ch'uan-ch'i drama *Ssu-hsi chi* (The four occasions for delight), by Hsieh Tang (1512–69), *Liu-shih chung ch'ü* ed., scene 6, p. 16, ll. 8–9; the ch'uan-ch'i drama *Yen-chih chi* (The story of the rouge), by T'ung Yang-chung (16th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 49, *chüan* 1, scene 16, p. 21a, l. 1; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 66a, ll. 7–8; and an anonymous song suite in *Ch'üan Ming san-ch'ü*, 4:5125, l. 8. The first line also occurs independently in *Chang Wen-kuei chuan* (The Story of Chang Wen-kuei), fac. repr. in *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an* (Corpus of prosimetric tz'u-hua narratives published in the Ch'eng-hua reign period [1465–87] of the Ming dynasty), 12 *ts'e* (Shanghai: Shanghai Museum, 1973), *ts'e* 7, p. 16a, l. 7; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 307, l. 16.

9. This four-character expression occurs in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i* (The romance of Eunuch Cheng Ho's expedition to the Western Ocean), by Lo Mao-teng, author's pref. dated 1597, 2 vols. (Shanghai: Shang-hai ku-chi ch'u-pan she, 1985), vol. 2, ch. 88, p. 1139, l. 10. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 99, p. 4a, l. 11.

10. This formulaic four-character expression occurs in *Nan Sung chih-chuan* (Chronicle of the Sung conquest of the south), attributed to Hsiung Ta-mu (mid-16th century), 10 *chüan* (Nanking: Shih-te t'ang, 1593), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ssu chi* (Collectanea of rare editions of traditional fiction, thirty-fourth series) (Peking: Chung-hua shu-chü, 1991), vol. 1, *chüan* 3, p. 13a, ll. 9–10; *Pei Sung chih-chuan* (Chronicle of the Sung conquest of the north), attributed to Hsiung Ta-mu (mid-16th century), 10 *chüan* (Nanking: Shih-te t'ang, 1593), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ssu chi*, vol. 2, *chüan* 3, p. 5a, l. 5; *Hsi-yu chi*, vol. 2, ch. 56, p. 643, ll. 5–6; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 10, p. 16b, l. 4. It also recurs in the *Chin P'ing Mei*

tz'u-hua, vol. 5, ch. 84, p. 1b, l. 11; ch. 98, p. 10b, l. 11; ch. 99, p. 1b, l. 2; p. 7a, l. 6; and p. 10a, l. 9.

11. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan* (An anthology of Yüan tsa-chü drama), comp. Tsang Mao-hsün (1550–1620), 4 vols. (Peking: Chung-hua shu-chü, 1979), 2:815, l. 13; the ch'uan-ch'i drama *Chiao-hsiao chi* (The story of the mermaid silk handkerchief), by Shen Ch'ing (15th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 91, *chüan* 2, scene 24, p. 22b, l. 7; *Shui-hu ch'üan-chuan*, vol. 3, ch. 64, p. 1095, l. 15; *Lieh-kuo chih-chuan* (Chronicle of the feudal states), by Yü Shao-yü (fl. mid-16th century), 8 *chüan* (Chien-yang: San-t'ai kuan, 1606), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-liu chi* (Collectanea of rare editions of traditional fiction, sixth series) (Peking: Chung-hua shu-chü, 1990), vol. 1, *chüan* 3, p. 80a, l. 4; the Ming dynasty ch'uan-ch'i drama *Yü-huan chi* (The story of the jade ring), *Liu-shih chung ch'ü* ed., scene 6, p. 17, l. 12; the anonymous prosimetric work *Feng-liu lo-ch'ü* (The pleasures of romance), in *Kuo-se t'ien-hsiang* (Celestial fragrance of national beauties), comp. Wu Ching-so (fl. late 16th century), pref. dated 1587, 3 vols., fac. repr. in *Ming-Ch'ing shan-pen hsiao-shuo ts'ung-k'an, ti-erh chi* (Collectanea of rare editions of Ming-Ch'ing fiction, second series) (Taipei: T'ien-i ch'u-pan she, 1985), vol. 3, *chüan* 10, upper register, p. 31b, ll. 7–8; *Hsi-yu chi*, vol. 1, ch. 27, p. 309, l. 9; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 5, ch. 34, p. 15b, l. 7; and an abundance of other occurrences, too numerous to list. A synonymous variant of this expression also occurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 91, p. 4b, l. 9.

12. This four-character expression occurs in a lyric by Ch'in Kuan (1049–1100), in *Ch'üan Sung tz'u* (Complete *tz'u* lyrics of the Sung), comp. T'ang Kuei-chang, 5 vols. (Hong Kong: Chung-hua shu-chü, 1977), 1:485, lower register, l. 14.

13. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a rhapsody by Huang T'ao (cs 895), *Ch'üan T'ang wen* (Complete prose of the T'ang), 20 vols. (Kyoto: Chūbun shuppan-sha, 1976), vol. 17, *chüan* 822, p. 13a, l. 2; a poem by Shao Yung (1011–77), *Ch'üan Sung shih* (Complete poetry of the Sung), comp. Fu Hsüan-ts'ung et al., 72 vols. (Peking: Pei-ching ta-hsüeh ch'u-pan she, 1991–98), 7:4667, l. 3; a lyric by Hsin Ch'i-chi (1140–1207), *Ch'üan Sung tz'u*, 3:1954, lower register, l. 9; a song by Lu Chih (cs 1268), *Ch'üan Yüan san-ch'ü* (Complete nondramatic song lyrics of the Yüan), comp. Sui Shu-sen, 2 vols. (Peking: Chung-hua shu-chü, 1964), 1:126, l. 5; a song by Chang Yang-hao (1270–1329), ibid., 1:422, l. 10; a song by Ch'iao Chi (d. 1345), ibid., 1:627, l. 2; *Yüan-ch'ü hsüan*, 3:1133, l. 10; the early vernacular story *I-k'u kuei lai tao-jen ch'u-kuai* (A mangy Taoist exorcises a lair of demons), in *Ching-shih t'ung-yen* (Common words to warn the world), ed. Feng Meng-lung (1574–1646), first published in 1624 (Peking: Tso-chia ch'u-pan she, 1957), *chüan* 14, p. 191, l. 13; a song suite by Chia Chung-ming (1343–c. 1422), *Ch'üan Ming san-ch'ü*, 1:198, l. 10; a song suite by Wang P'an (d. 1530), ibid., 1:1051, ll. 7–8; *Yü-huan chi*, scene 5, p. 9, l. 11; the long mid-Ming literary tale *Huai-ch'un ya-chi* (Elegant vignettes of spring yearning), in *Yen-chü pi-chi* (A miscellany for leisured hours), ed. Lin Chin-yang (fl. early 17th century), 3 vols., fac. repr. of Ming edition, in *Ming-Ch'ing shan-pen hsiao-shuo ts'ung-k'an, ch'u-pien* (Collectanea of rare editions of Ming-Ch'ing fiction, first series) (Taipei: T'ien-i ch'u-pan she, 1985), vol. 3, *chüan* 10, p. 19b, l. 2; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 1, p. 18a, l. 5; the ch'uan-ch'i drama *Shih-hou chi* (The lion's roar), by Wang T'ing-no (fl. 1593–1611), *Liu-shih chung ch'ü* ed., scene 3, p. 7, l. 4; and a host of other occurrences, too numerous to list.

14. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem written in 1060 by Su Shih (1037–1101), *Su Shih shih-chi* (Collected poetry of Su Shih), by Su Shih (1037–1101), 8 vols. (Peking: Chung-hua shu-chü, 1982), vol. 1, *chüan* 2, p. 61, ll. 14–15; a set of quatrains by Emperor Hui-tsung of the Sung dynasty (r. 1100–1125), *Ch'üan Sung shih*, 26:17051, l. 8; a lyric by Ts'ai Shen (1088–1156), *Ch'üan Sung tz'u*, 2:1009, upper register, l. 6; a lyric by Wang Chih-tao (1093–1169), ibid., 2:1148, lower register, ll. 3–4; a lyric by Hsin Ch'i-chi (1140–1207), ibid., 3:1975, lower register, l. 8; *T'ien-pao i-shih chu-kung-tiao* (Medley in various modes on the forgotten events of the T'ien-pao [742–56] reign period), by Wang Po-ch'eng (fl. late 13th century), in *Chu-kung-tiao liang-chung* (Two exemplars of the medley in various modes), ed. and annot. Ling Ching-yen and Hsieh Po-yang (N.p.: Ch'i-Lu shu-she, 1988), p. 175, l. 14; *Yüan-ch'ü hsüan wai-pien* (A supplementary anthology of Yüan tsa-chü drama), comp. Sui Shu-sen, 3 vols. (Shanghai: Chung-hua shu-chü, 1961), 1:332, l. 4; the early vernacular story *Su Ch'ang-kung Chang-t'ai Liu chuan* (The story of Su Shih [1037–1101] and the courtesan Chang-t'ai Liu), in *Hsiung Lung-feng ssu-chung hsiao-shuo*, p. 24, l. 2; the early vernacular story *Fo-yin shih ssu t'iao Ch'in-niang* (The priest Fo-yin teases Ch'in-niang four times), in *Hsing-shih heng-yen* (Constant words to awaken the world), ed. Feng Meng-lung (1574–1646), first published in 1627, 2 vols. (Hong Kong: Chung-hua shu-chü, 1958), vol. 1, *chüan*, 12, p. 236, l. 1; *San-yüan chi*, scene 6, p. 14, l. 6; a lyric by Ku Hsün (1418–1505), *Ch'üan Ming tz'u* (Complete *tz'u* lyrics of the Ming), comp. Jao Tsung-i and Chang Chang, 6 vols. (Peking: Chung-hua shu-chü, 2004), 1:299, lower register, ll. 10–11; the ch'uan-ch'i drama *Chiang Shih yüeh-li chi* (The story of Chiang Shih and the leaping carp), by Ch'en P'i-chai (fl. early 16th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 36, *chüan* 4, scene 39, p. 16b, l. 6; a song suite by T'ang Yin (1470–1524), *Ch'üan Ming san-ch'ü*, 1:1077, l. 14; a song suite by Chin Luan (1494–1583), ibid., 2:1635, l. 7; a song suite by Wu Kuo-pao (cs 1550), ibid., 2:2287, l. 3; *Hsi-yu chi*, vol. 1, ch. 45, p. 525, l. 10; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 23, p. 75a, l. 2; and an abundance of other occurrences, too numerous to list.

15. This set piece of descriptive parallel prose is derived, with some textual variation, from one in *Shui-hu ch'üan-chuan*, vol. 2, ch. 31, p. 474, l. 13–p. 475, l. 2. It recurs with some textual variation in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 100, p. 10b, ll. 7–10. A very similar passage, probably derived from the same source, also occurs in *Hsi-yu chi*, vol. 2, ch. 84, p. 954, l. 17–p. 955, l. 2.

16. On this custom, see *The Plum in the Golden Vase or, Chin P'ing Mei*, Volume 3: *The Aphrodisiac*, trans. David Tod Roy (Princeton: Princeton University Press, 2006), chap. 41, n. 5.

17. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Shuang-chu chi*, scene 25, p. 81, l. 3; the ch'uan-ch'i drama *Chu-fa chi* (Taking the tonsure), by Chang Feng-i (1527–1613), completed in 1586, in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 61, *chüan* 1, scene 6, p. 10b, l. 7; *Hsi-yu chi*, vol. 1, ch. 25, p. 283, l. 5; the ch'uan-ch'i drama *Yü-ching t'ai* (The jade mirror stand), by Chu Ting (16th century), *Liu-shih chung ch'ü* ed., scene 31, p. 83, l. 5; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan* (Popular chronicle of the generations of loyal and brave exploits of the Yang household), pref. dated 1606, 2 vols., fac. repr. (Taipei: Kuo-li chung-yang t'u-shu kuan, 1971), vol. 2, *chüan* 6, p. 5a, l. 8; and the ch'uan-ch'i drama *Ch'un-wu chi* (The story of the scented handkerchief), by Wang Ling (fl. early 17th century), *Liu-shih chung ch'ü* ed., scene 11, p. 26, l. 7.

18. A five-character variant of this formulaic four-character expression occurs in *Shu-i chi* (Accounts of strange things), comp. Tsu Ch'ung-chih (429–500), in *Ku hsiao-shuo kou-ch'en* (Rescued fragments of early fiction), comp. Lu Hsün (Peking: Jen-min wen-hsüeh ch'u-pan she, 1955), p. 141, l. 5; a gatha by P'ang Yün (d. 808), *Ch'üan T'ang shih pu-pien* (A supplement to the Complete poetry of the T'ang), comp. Ch'en Shang-chün, 3 vols. (Peking: Chung-hua shu-chü, 1992), vol. 2, *chüan* 20, p. 953, l. 3; and a gatha by the Buddhist monk Yin-shan (9th century), in *Tsu-t'ang chi* (Patriarchal hall collection), ed. Wu Fu-hsiang and Ku Chih-ch'uan, originally published in 952 (Ch'ang-sha: Yüeh-lu shu-she, 1996), *chüan* 20, p. 453, l. 5. It occurs in the same form as in the novel in the early vernacular story *Chin-ming ch'ih Wu Ch'ing feng Ai-ai* (Wu Ch'ing meets Ai-ai at Chin-ming Pond), in *Ching-shih t'ung-yen*, *chüan* 30, p. 467, l. 6; the anonymous ch'uan-ch'i drama *Chin-ch'ai chi* (The gold hairpin), manuscript dated 1431, modern ed. ed. Liu Nien-tzu (Canton: Kuang-tung jen-min ch'u-pan she, 1985), scene 42, p. 72, l. 14; *Shui-hu ch'üan-chuan*, vol. 1, ch. 2, p. 19, l. 9; the middle-period vernacular story *P'ei Hsiu-niang yeh-yu Hsi-hu chi* (P'ei Hsiu-niang's night outing on the West Lake), in Hu Shih-ying, *Hua-pen hsiao-shuo kai-lun* (A comprehensive study of promptbook fiction), 2 vols. (Peking: Chung-hua shu-chü, 1980), vol. 1, p. 343, l. 23; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 95, p. 1225, l. 11.

19. Variants of these two lines occur together in *Yüan-ch'ü hsüan*, 2:477, l. 4; 3:793, ll. 12–13; and 4:1615, l. 4; *Yüan-ch'ü hsüan wai-pien*, 3:973, l. 8; and the anonymous Ming tsa-chü drama *Shih Chen-jen ssu-sheng so pai-yüan* (Perfected Man Shih and the four generals subdue the white gibbon), in *Ku-pen Yüan-Ming tsa-chü* (Unique editions of Yüan and Ming tsa-chü drama), ed. Wang Chi-lieh, 4 vols. (Peking: Chung-kuo hsi-chü ch'u-pan she, 1958), vol. 4, scene 1, p. 3a, ll. 11–12. The second line occurs independently in *Shui-hu ch'üan-chuan*, vol. 2, ch. 43, p. 703, l. 13; and the ch'uan-ch'i drama *I-hsia chi* (The righteous knight-errant), by Shen Ching (1553–1610), *Liu-shih chung ch'ü* ed., scene 26, p. 69, l. 4.

20. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 74, p. 1240, l. 12; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 89, p. 9a, l. 7.

21. This proverbial couplet is probably derived from one in a poem by Li Shan-fu (9th century), *Ch'üan T'ang shih* (Complete poetry of the T'ang), 12 vols. (Peking: Chung-hua shu-chü, 1960), vol. 10, *chüan* 643, p. 7371, l. 13. Variants of this couplet occur in a speech attributed to the Buddhist monk Ch'an Master Hsiu (10th century), in *Wu-teng hui-yüan* (The essentials of the five lamps), comp. P'u-chi (1179–1253), 3 vols. (Peking: Chung-hua shu-chü, 1984), vol. 3, *chüan* 15, p. 971, l. 5; the anonymous Yüan-Ming ch'uan-ch'i drama *Chao-shih ku-erh chi* (The story of the orphan of Chao), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 16, *chüan* 2, scene 42, p. 40a, l. 6; the Yüan-Ming ch'uan-ch'i drama *Chin-yin chi* (The golden seal), by Su Fu-chih (14th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 27, *chüan* 2, scene 14, p. 10a, l. 8; the anonymous Yüan-Ming ch'uan-ch'i drama *Pai-t'u chi* (The white rabbit), *Liu-shih chung ch'ü* ed., scene 32, p. 83, l. 6; the ch'uan-ch'i drama *Ch'ien-chin chi* (The thousand pieces of gold), by Shen Ts'ai (15th century), *Liu-shih chung ch'ü* ed., scene 8, p. 20, l. 5; *Yü-chüeh chi*, scene 13, p. 41, l. 9; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 42a, l. 10; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 20, p. 256, ll. 4–5. It occurs in the same form as in the novel in the anonymous Yüan-Ming ch'uan-ch'i drama *Sha-kou chi* (The stratagem of killing a dog), *Liu-shih chung ch'ü* ed., scene 22, p. 79, ll. 7–8; *Yü-huan chi*, scene 26, p. 97, l. 6; the ch'uan-ch'i drama *Shuang-chung chi* (The loyal pair), by Yao Mao-liang (15th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 33, *chüan* 2, scene 31, p. 25a, l. 5; and *San-pao t'ai-chien Hsi-yang*

chi t'ung-su yen-i, vol. 1, ch. 39, p. 511, l. 9. The second line also occurs independently in the early vernacular story *Pai Niang-tzu yung-chen Lei-feng T'a* (The White Maiden is eternally imprisoned under Thunder Peak Pagoda), in *Ching-shih t'ung-yen*, *chüan* 28, p. 443, l. 17.

22. This line occurs in the ch'uan-ch'i drama *Huan-tai chi* (The return of the belts), by Shen Ts'ai (15th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 32, *chüan* 1, scene 10, p. 30a, l. 3.

23. This couplet occurs in *Ming-hsin pao-chien*, *chüan* 1, p. 3a, ll. 9–10.

Chapter 82

1. This lyric has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 13, p. 12b, ll. 3–5; and ch. 17, p. 1a, ll. 3–5. See *The Plum in the Golden Vase or, Chin P'ing Mei*, Volume 1: *The Gathering*, trans. David Tod Roy (Princeton: Princeton University Press, 1993), chap. 13, p. 273, ll. 1–16; and chap. 17, p. 337, ll. 7–22.

2. This four-character expression occurs in a quatrain by the Buddhist monk Yin-feng (9th century), *Tsu-t'ang chi*, *chüan* 15, p. 339, l. 23; a lyric by Chang Po-ch'un (1242–1302), *Ch'üan Chin Yüan tz'u* (Complete lyrics of the Chin and Yüan dynasties), comp. T'ang Kuei-chang, 2 vols. (Peking: Chung-hua shu-chü, 1979), 2:746, upper register, l. 15; *Chin-yin chi*, *chüan* 2, scene 12, p. 5a, l. 4; the anonymous fifteenth-century ch'uan-ch'i drama *Shang Lu san-yüan chi* (Shang Lu [1414–86] wins first place in three examinations), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 28, *chüan* 2, scene 24, p. 6b, l. 2; and a song by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2749, ll. 9–10.

3. On this type of speckled bamboo, see Roy, *The Plum in the Golden Vase*, vol. 3, chap. 58, n. 3.

4. This four-character expression occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi* (The romance of the western chamber [with collected commentary and critical annotation]), ed. and annot. Wang Chi-ssu (Shanghai: Shang-hai ku-chi ch'u-pan she, 1987), play no. 1, scene 3, p. 34, l. 13.

5. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 8, n. 10. For the incident to which this remark refers, see *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 3, pp. 123–24; and *The Moon and the Zither: The Story of the Western Wing*, by Wang Shifu; trans. Stephen H. West and Wilt L. Idema (Berkeley: University of California Press, 1991), p. 308.

6. A version of this song, with some textual variation, is preserved in the anthology *Yung-hsi yüeh-fu* (Songs of a harmonious era), pref. dated 1566, 20 *ts'e*, fac. repr. (Shanghai: Shang-wu yin-shu kuan, 1934), *ts'e* 20, p. 42a, ll. 6–8.

7. A version of this song, with some textual variation, is also preserved in ibid., *ts'e* 20, p. 42a, l. 9–p. 42b, l. 1.

8. This poetic exercise in double entendre is virtually impossible to translate, but I have done my best to indicate that every line contains one or more names of traditional Chinese pharmaceutical ingredients.

9. This song is derived, with considerable textual variation, from one by Tseng Jui (c. 1260–c. 1330), *Ch'üan Yüan san-ch'ü*, 1:483, ll. 5–6. The original is about incest between siblings rather than in-laws, but the author of the novel has modified the text to fit his context.

10. This is the earliest known mention of a work of this title, for which there is no Ming dynasty text extant, although there are several Ch'ing dynasty versions. It is described and discussed in Sawada Mizuho, *Hōkan no kenkyū* (A study of *pao-chüan*) (Tokyo: Kokusho kankōkai, 1975), pp. 295–96; and Katherine Carlitz, *The Rhetoric of Chin p'ing mei* (Bloomington: Indiana University Press, 1986), pp. 65–66.

11. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., a lyric by Su Shih (1037–1101), *Ch'üan Sung tz'u*, 1:291, lower register, l. 4; a lyric by Ch'en Yün-p'ing (13th century), ibid., 5:3121, upper register, l. 11; a song suite by Wang Chung-ch'eng (14th century), *Ch'üan Yüan san-ch'ü*, 2:1140, l. 10; a set of songs by Wang Yüan-heng (14th century), ibid., 2:1387, l. 5; a song suite by Chu Yün-ming (1460–1526), *Ch'üan Ming san-ch'ü*, 1:784, ll. 9–10; the ch'uan-ch'i drama *Huai-hsiang chi* (The stolen perfume), by Lu Ts'ai (1497–1537), *Liu-shih chung ch'ü* ed., scene 10, p. 26, l. 8; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 12, p. 69a, l. 10; a set of songs by Huang O (1498–1569), *Ch'üan Ming san-ch'ü*, 2:1748, l. 1; *Hai-fu shan-t'ang tz'u-kao* (Draft lyrics from Hai-fu shan-t'ang), by Feng Wei-min (1511–80), pref. dated 1566 (Shanghai: Shang-hai ku-chi ch'u-pan she, 1981), *chüan* 3, p. 160, l. 8; and a song suite by Ch'in Shih-yung (16th century), *Ch'üan Ming san-ch'ü*, 5:6120, l. 4.

12. For the use of impatiens blossoms and garlic juice to dye women's fingernails, see Peter Valder, *The Garden Plants of China* (Portland: Timber Press, 1999), pp. 363–64. The practice is alluded to in *Chien-teng hsin-hua* (New wick-trimming tales), by Ch'ü Yu (1341–1427), in *Chien-teng hsin-hua [wai erh-chung]* (New wick-trimming tales [plus two other works]), ed. and annot. Chou I (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), *chüan* 2, p. 58, l. 12; and *Chien-teng yü-hua* (More wick-trimming tales), by Li Ch'ang-ch'i (1376–1452), author's pref. dated 1420, in *Chien-teng hsin-hua [wai erh-chung]*, *chüan* 5, p. 294, l. 3.

13. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Yin Yao-fan (cs 814), *Ch'üan T'ang shih*, vol. 8, *chüan* 492, p. 5568, l. 15; a lyric by Su Shih (1037–1101), *Ch'üan Sung tz'u*, 1:297, lower register, l. 9; a lyric by Wang Chih-tao (1093–1169), ibid., 2:1145, upper register, l. 4; a lyric by Chao I-fu (1189–1256), ibid., 4:2663, lower register, l. 1; a lyric by Ch'en Yün-p'ing (13th century), ibid., 5:3102, upper register, l. 11; a lyric written in 1243 by Tuan K'o-chi (1196–1254), *Ch'üan Chin Yüan tz'u*, 1:135, lower register, l. 6; a lyric by Shen Hsi (14th century), ibid., 2:1041, lower register, l. 4; and an abundance of other occurrences, too numerous to list.

14. This quatrain is taken, with one textual variant, from the literary tale *Ying-ying chuan* (Story of Ying-ying), by Yüan Chen (775–831), in *T'ang Sung ch'uan-ch'i chi* (An anthology of literary tales from the T'ang and Sung dynasties), ed. Lu Hsün (Peking: Wen-hsüeh ku-chi k'an-hsing she, 1958), p. 129, ll. 9–10. It is quoted verbatim from the original in the preface to a lyric by Chao Ling-chih (1051–1134), *Ch'üan Sung tz'u*, 1:493, upper register, ll. 12–13; and the twelfth-century chantefable version of the same tale entitled *Tung Chieh-yüan Hsi-hsiang chi* (Master Tung's Western chamber romance), ed. and annot. Ling Ching-yen (Peking: Jen-min wen-hsüeh ch'u-pan she, 1962), *chüan* 4, p. 89, l. 6. It is quoted in the same form as in the novel in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 2, p. 112, ll. 9–10; the ch'uan-ch'i drama *Nan Hsi-hsiang chi* (A southern version of the *Romance of the western chamber*), usually attributed to Li Jih-hua (fl. early 16th century), *Liu-shih chung ch'ü* ed., scene 22, p. 63, l. 2; and the ch'uan-ch'i drama of the same name *Nan Hsi-hsiang chi* (A southern version of the *Romance of the western chamber*), by Lu Ts'ai (1497–1537), in *Hsi-hsiang hui-pien* (Collected versions of the *Romance of the*

western chamber), comp. Huo Sung-lin (Chi-nan: Shan-tung wen-i ch'u-pan she, 1987), *chüan* 2, scene 21, p. 377, ll. 9–10.

15. This four-character expression occurs in *Kuan-shih-yin p'u-sa pen-hsing ching* (Sutra on the deeds of the bodhisattva Avalokiteśvara), also known as *Hsiang-shan pao-chüan* (Precious scroll on Hsiang-shan), attributed to P'u-ming (fl. early 12th century) n.p., n.d. (probably 19th century), p. 57b, l. 6; *Ju-ju chü-shih yü-lu* (The recorded sayings of layman Ju-ju), by Yen Ping (d. 1212), pref. dated 1194, photocopy of manuscript in the Kyoto University Library, *chia-chi* (first collection), *chüan* 2, p. 3b, l. 6; a set of songs by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:548, l. 6; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), ibid., 3:2780, l. 8; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 5, p. 15b, l. 7.

16. This four-character expression occurs in *Jen hsiao-tzu lieh-hsing wei shen* (The apotheosis of Jen the filial son), in *Ku-chin hsiao-shuo* (Stories old and new), ed. Feng Meng-lung (1574–1646), 2 vols. (Peking: Jen-min wen-hsüeh ch'u-pan she, 1958), vol. 2, *chüan* 38, p. 573, l. 10; and *Pai-chia kung-an*, *chüan* 10, ch. 93, p. 10a, l. 11.

17. Versions of this lyric, with some textual variation, occur in the early vernacular story *Chang Yü-hu su nü-chen kuan chi* (Chang Yü-hu spends the night in a Taoist nunnery), in *Yen-chü pi-chi*, vol. 2, *chüan* 6, p. 17b, lower register, ll. 4–7; the middle-period vernacular story *Chieh-chih-erh chi* (The story of the ring), in *Ch'ing-p'ing shan-t'ang hua-pen* (Stories printed by the Ch'ing-p'ing Shan-t'ang), ed. T'an Cheng-pi (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), p. 255, l. 16–p. 256, l. 1; and the original unexpurgated text of the middle-period vernacular story *Jen hsiao-tzu lieh-hsing wei shen* (The apotheosis of Jen the filial son), in *Ku-chin hsiao-shuo* (Stories old and new), ed, Feng Meng-lung (1574–1646), 2 vols., fac. repr. of original edition published in 1620–24 (Taipei: Shih-chieh shu-chü, 1958), vol. 2, *chüan* 38, p. 3b, l. 9–p. 4a, l. 2.

18. This four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1690, l. 7; *Shui-hu ch'üan-chuan*, vol. 1, ch. 2, p. 17, l. 8; *Ch'un-wu chi*, scene 11, p. 26, l. 3; and *Hai-ling i-shih* (The debauches of Emperor Hai-ling of the Chin dynasty [r. 1149–61]), in *Ssu wu-hsieh hui-pao* (No depraved thoughts collectanea), comp. Ch'en Ch'ing-hao and Wang Ch'iu-kuei, 45 vols. (Taipei: Encyclopedia Britannica, 1995–97), 1:131, l. 7.

19. These two lines are taken, almost verbatim, from the two middle lines in a quatrain that occurs in a similar context in *Chien-teng yü-hua*, *chüan* 5, p. 286, l. 12. On the relationship between the Goddess of Witch's Mountain and King Hsiang of Ch'u, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 2, n. 47.

20. This five-character expression occurs in *Yüan-ch'ü hsüan*, 1:334, l. 10; and 4:1679, l. 14.

21. This song is by Wang Ho-ch'ing (13th century). See *Ch'üan Yüan san-ch'ü*, 1:40, ll. 7–8. Versions of this song are preserved in *[Hsin-chiao chiu-chüan pen] Yang-ch'un pai-hsüeh* ([Newly collated text of the nine-*chüan* edition of] Warm spring and White snow), comp. Yang Ch'ao-ying (14th century), collated and ed. Sui Shu-sen (Peking: Chung-hua shu-chü, 1958), p. 93, ll. 14–15; *Yung-hsi yüeh-fu*, *ts'e* 20, p. 31b, ll. 1–3; and *Pei-kung tz'u-chi wai-chi* (Supplementary collection to northern-style song lyrics), comp. Ch'en So-wen (d. c. 1604), 3 *chüan*, in *Nan-pei kung tz'u-chi chiao-pu* (Collation notes and supplements to *Nan-pei kung tz'u-chi*), comp. Wu Hsiao-ling (Peking: Chung-hua shu-chü, 1961), *chüan* 3, p. 62, l. 11–p. 63, l. 1.

Chapter 83

1. A version of this poem, with minor textual variations, has already occurred in the novel as the closing verse of chapter 18. See *Chin-p'ing Mei tz'u-hua*, vol. 1, ch. 18, p. 12b, ll. 4–7; and Roy, *The Plum in the Golden Vase*, vol. 1, chap. 18, p. 375, ll. 25–39.

2. On this festival, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 18, n. 17.

3. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Ching-ch'ai chi*, scene 15, p. 45, l. 4; *Chin-ch'ai chi*, scene 59, p. 100, l. 22; the anonymous Ming tsa-chü drama *Feng-yüeh Nan-lao chi* (Romance in the South Prison), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 1, p. 3a, l. 13; *San-kuo chih t'ung-su yen-i* (The romance of the Three Kingdoms), attributed to Lo Kuan-chung (14th century), pref. dated 1522, 2 vols. (Shanghai: Shang-hai ku-chi ch'u-pan she, 1980), vol. 1, *chüan* 7, p. 334, l. 21; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 19, p. 53, l. 7; *Shui-hu ch'üan-chuan*, vol. 3, ch. 62, p. 1052, l. 8; *San-ming t'ung-hui* (Comprehensive compendium on the three fates), comp. Wan Min-ying (cs 1550), in *[Ying-yin Wen-yüan ko] Ssu-k'u ch'üan-shu* ([Facsimile reprint of the Wen-yüan ko Imperial Library copy of the] Complete library of the four treasuries), 1,500 vols. (Taipei: T'ai-wan Shang-wu yin-shu kuan, 1986), vol. 810, *chüan* 2, p. 110a, l. 5; and *Sui-T'ang liang-ch'ao shih-chuan* (Historical chronicle of the Sui and T'ang dynasties), 12 *chüan* (Su-chou: Kung Shao-shan, 1619), microfilm of unique copy in Sonkeikaku Bunko, Tokyo, *chüan* 4, ch. 32, p. 10b, l. 6.

4. For the allusion behind this line, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 8, n. 5. Versions of this anonymous song are preserved in the fourteenth-century anthology of song lyrics entitled *Li-yüan an-shih yüeh-fu hsin-sheng* (Model new song lyrics from the Pear Garden), modern ed. ed. Sui Shu-sen (Peking: Chung-hua shu-chü, 1958), *chüan* 3, p. 115, ll. 9–10; *Yung-hsi yüeh-fu, ts'e* 19, p. 24b, l. 10–p. 25a, l. 1; and *Ch'üan Yüan san-ch'ü*, 2:1670, ll. 7–8. The version in the novel is closest to that in *Yung-hsi yüeh-fu*.

5. This four-character expression occurs in a lyric by the singing girl Sha Wan-tsai (16th century), *Ch'üan Ming tz'u*, 3:1255, upper register, l. 2.

6. A synonymous variant of this proverbial couplet occurs in *Chiang Shih yüeh-li chi*, *chüan* 4, scene 42, p. 25a, l. 9. It occurs in the same form as in the novel in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 63, p. 810, l. 10. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 91, p. 13b, l. 11–p. 14a, l. 1.

7. This four-character expression occurs in *Yü-huan chi*, scene 15, p. 53, l. 12; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 85, p. 6b, l. 5.

8. A slightly abbreviated version of this couplet recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 85, p. 4b, ll. 1–2.

9. This composite poem, with insignificant textual variation, has already occurred in the novel as the closing verse of chapter 69. For its sources, see *The Plum in the Golden Vase or, Chin P'ing Mei*, Volume 4: *The Climax*, trans. David Tod Roy (Princeton: Princeton University Press, 2011), chap. 69, notes 63, 64, and 65.

10. This is an example of the type of wordplay that involves the splitting of characters into their component parts. If the graph for "eye" is placed next to that for "wood," and the character for "heart" is placed under that for "field," the result is the two-character compound *hsiang-ssu*, which means "yearning for one's loved one." This example of wordplay occurs in the middle-period vernacular story *Wen-ching yüan-yang hui* (The fatal rendezvous), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 163, l. 8; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 98, p. 10b, ll. 4–5.

11. This four-character expression occurs in a song suite by Ch'en Wan (1359–1422), *Ch'üan Ming san-ch'ü*, 1:253, l. 9; and a song suite by Cheng Jo-yung (16th century), ibid., 2:1511, ll. 8–9.

12. This four-character expression occurs in a song suite by Wang Ch'ung (1494–1533), ibid., 2:1572, l. 1; and the anonymous ch'uan-ch'i drama *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi* (Han Hsiang-tzu nine times endeavors to induce Han Yü to ascend to the realm of the immortals), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item no. 47, *chüan* 1, scene 13, p. 33b, l. 6.

13. This four-character expression occurs in a lyric by Huang T'ing-chien (1045–1105), *Ch'üan Sung tz'u*, 1:395, lower register, l. 5; and a lyric by Chao Ch'ang-ch'ing (12th century), ibid., 3:1805, lower register, l. 10.

14. This four-character expression occurs in *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 2, *chüan* 7, p. 41a, l. 2.

15. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 3:828, l. 17.

16. A version of this anonymous song, with some textual variation, is preserved in *Yung-hsi yüeh-fu*, *ts'e* 20, p. 42a, l. 3–5.

17. These two clauses are quotations from *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 4, scene 1, p. 143, l. 4; and play no. 3, scene 1, p. 101, l. 11. They are both spoken by Hung-niang, the loyal and witty maidservant of the heroine Ts'ui Ying-ying, who assists her mistress in consummating an affair with her lover Chang Chün-jui. The second clause is also quoted in *Huai-hsiang chi*, scene 15, p. 41, l. 9; and *Hai-ling i-shih*, p. 96, l. 9.

18. This four-character expression occurs in a quatrain by the Buddhist monk I-ch'ing (1032–83), *Ch'üan Sung shih*, 12:8203, l. 9; and an anonymous song in the anthology *Tz'u-lin chai-yen* (Select flowers from the forest of song), comp. Chang Lu, pref. dated 1525, 2 vols., fac. repr. (Peking: Wen-hsüeh ku-chi k'an-hsing she, 1955), vol. 1, p. 60, l. 2.

19. This four-character expression occurs in *Hai-fu shan-t'ang tz'u-kao*, *chüan* 2b, p. 135, l. 7; and the ch'uan-ch'i drama *Chin-chien chi* (The brocade note), by Chou Lü-ching (1549–1640), *Liu-shih chung ch'ü* ed., scene 10, p. 29, l. 12.

20. This line occurs in a lyric by Yen Chi-tao (c. 1031–c. 1106), *Ch'üan Sung tz'u*, 1:223, upper register, l. 9. This lyric has also been attributed to Chao Ling-chih (1051–1134), ibid., 1:498, upper register, ll. 4–7.

21. This five-character expression occurs in a song suite by Kuan Yün-shih (1286–1324), *Ch'üan Yüan san-ch'ü*, 1:376, l. 1.

22. This five-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Chu Shu-chen (fl. 1078–1138), *Ch'üan Sung tz'u*, 2:1405, upper register, ll. 8–9; a lyric by Liu Kuo (1154–1206), ibid., 3:2152, upper register, l. 2; the early hsi-wen drama *Hsiao Sun-t'u* (Little Butcher Sun), in *Yung-lo ta-tien hsi-wen san-chung chiao-chu* (An annotated recension of the three hsi-wen preserved in the *Yung-lo ta-tien*), ed. and annot. Ch'ien Nan-yang (Peking: Chung-hua shu-chü, 1979), scene 7, p. 278, l. 5; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 2, scene 1, p. 49, l. 2; *Yüan-ch'ü hsüan*, 3:1222, l. 9; *Yüan-ch'ü hsüan wai-pien*, 1:205, l. 3; a lyric by Yang Chi (1326–78), *Ch'üan Ming tz'u*, 1:115, lower register, l. 10; the Yüan-Ming ch'uan-ch'i drama *Yu-kuei chi* (Tale of the secluded chambers), *Liu-shih chung ch'ü* ed., scene 26, p. 83, ll. 9–10; the tsa-chü drama *Chin-t'ung Yü-nü Chiao Hung chi* (The Golden Lad and the Jade Maiden: The story of Chiao-niang and Fei-hung), attributed to Liu Tui (fl. early 15th century), in *Ming-jen tsa-chü hsüan* (An anthology of Ming tsa-chü drama), comp. Chou I-pai (Peking: Jen-min wen-hsüeh ch'u-pan she, 1958), p. 55, l. 1; a set of songs by Ch'en To (fl. early 16th century), *Ch'üan Ming san-*

ch'ü, 1:475, l. 3; a song by Wang Ch'ung (1494–1533), ibid., 2:1566, l. 10; a song suite written in 1561 by Liang Ch'en-yü (1519–91), ibid., 2:2218, l. 13; the ch'uan-ch'i drama *Huan-sha chi* (The girl washing silk), by Liang Ch'en-yü (1519–91), *Liu-shih chung ch'ü* ed., scene 23, p. 80, l. 5; and an abundance of other occurrences, too numerous to list. This song is derived from one in the lost tsa-chü drama *Chu-ch'uang yü* (Rain on the bamboo window), by Shih Tzu-chang (13th century). See *Yüan-jen tsa-chü kou-ch'en* (Rescued fragments from tsa-chü drama by Yüan authors), comp. Chao Ching-shen (Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1956), p. 46, ll. 6–7. Versions of it are preserved in *Tz'u-lin chai-yen*, vol. 1, p. 543, ll. 4–6; and *Yung-hsi yüeh-fu*, *ts'e* 19, p. 20b, ll. 5–7. The version in the novel is closest to that in *Yung-hsi yüeh-fu*.

23. A version of this lyric, with considerable textual variation, has already occurred in the novel. See the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 20, p. 3b, ll. 7–9; and Roy, *The Plum in the Golden Vase*, vol. 1, chap. 20, p. 406, ll. 23–38, and n. 13.

24. This four-character expression occurs in *Ch'un-wu chi*, scene 21, p. 58, ll. 1–2.

25. Versions of this anonymous song, with some textual variation, are preserved in the Ming anthology *Yüeh-fu ch'ün-chu* (A string of lyric pearls), modern ed. ed. Lu Ch'ien (Shanghai: Shang-wu yin-shu kuan, 1957), *chüan* 1, p. 68, l. 9; and *Yung-hsi yüeh-fu*, *ts'e* 20, p. 40a, ll. 9–10.

26. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 13, n. 23.

27. This four-character expression occurs in the scurrilous mid-sixteenth-century novelette *Ju-i chün chuan* (The tale of Lord As You Like It), Japanese movable type edition, colophon dated 1880, p. 17b, ll. 9–10; and *Hai-ling i-shih*, p. 54, l. 12.

28. This four-character expression occurs in a memorial submitted in 1071 by Ssu-ma Kuang (1019–86), *Ssu-ma Kuang tsou-i* (The memorials of Ssu-ma Kuang), ed. Wang Ken-lin (T'ai-yüan: Shan-hsi Jen-min ch'u-pan she, 1986), *chüan* 28, p. 309, l. 9; *San-kuo chih p'ing-hua* (The p'ing-hua on the history of the Three Kingdoms), originally published in 1321–23 (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955), p. 139, l. 3; *San-kuo chih t'ung-su yen-i*, *chüan* 2, p. 91, l. 18; *[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan* ([Clearly presented] Precious volume on [the Patriarch] Chen-k'ung's [instructions for] sweeping clear the mind), published in 1584, in *Pao-chüan ch'u-chi* (Precious volumes, first collection), comp. Chang Hsi-shun et al., 40 vols. (T'ai-yüan: Shan-hsi jen-min ch'u-pan she, 1994), 19:19, l. 1; and the Ming ch'uan-ch'i drama *T'ou-pi chi* (Throwing down the brush), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 38, *chüan* 1, scene 4, p. 11a, l. 9.

29. This four-character expression occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 1, p. 101, l. 7; and *Yüan-ch'ü hsüan*, 3:1154, l. 13.

30. For this allusion, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 20, n. 42.

31. A very similar set piece of descriptive parallel prose has already appeared in the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 12, p. 6b, ll. 2–7, where it is used to depict P'an Chin-lien's illicit affair with Ch'in-t'ung. For the relevant sources, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 12, n. 20.

32. The first line of this couplet occurs independently in a song suite by Chou Wen-chih (d. 1334), *Ch'üan Yüan san-ch'ü*, 1:562, l. 10. The two lines occur together, with insignificant variants in the second line, in *I-k'u kuei lai tao-jen ch'u-kuai*, p. 190, l. 14; the early vernacular story *Cheng Chieh-shih li-kung shen-pi kung* (Commissioner Cheng wins merit with his magic bow), in *Hsing-shih heng-yen*, vol. 2, *chüan* 31, p. 666, l. 11; and *K'ung Shu-fang shuang-yü shan-chui chuan*, p. 65, l. 2. The couplet as given here also recurs verbatim in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 86, p. 2b, l. 6.

33. Orthographic variants of this four-character expression occur in *I-chien chih* (Records of I-chien), comp. Hung Mai (1123–1202), 4 vols. (Peking: Chung-hua shu-chü, 1981), vol. 3, *san-chih*, *chi* (third record, section six), *chüan* 4, p. 1333, l. 7; *Hsi-yu chi*, vol. 2, ch. 70, p. 757, l. 9; the anonymous Ming ch'uan-ch'i drama *Ts'ao-lu chi* (The story of the thatched hut), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 26, *chüan* 1, scene 9, p. 13b, l. 8; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 40, p. 163, l. 6; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 24, p. 319, l. 9. It occurs in the same form as in the novel in *Yü-huan chi*, scene 21, p. 80, l. 11; and *Yen-chih chi*, *chüan* 2, scene 31, p. 17a, l. 11. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 91, p. 2b, l. 8.

34. This song is by Tseng Jui (c. 1260–c. 1330), *Ch'üan Yüan san-ch'ü*, 1:483, ll. 14–15. Versions of it are preserved in *Yüeh-fu ch'ün-chu*, *chüan* 4, p. 213, ll. 4–5; and *Yung-hsi yüeh-fu*, *ts'e* 18, p. 30b, ll. 5–7. The version in the novel is closest to that in *Yung-hsi yüeh-fu*.

35. This proverbial couplet occurs in the thirteenth-century hsi-wen drama *Chang Hsieh chuang-yüan* (Top graduate Chang Hsieh), in *Yung-lo ta-tien hsi-wen san-chung chiao-chu*, scene 5, p. 33, l. 2; *Sha-kou chi*, scene 23, p. 88, ll. 5–6; *Ming-hsin pao-chien*, *chüan* 2, p. 2b, ll. 5–6; *P'i-p'a chi* (The lute), by Kao Ming (d. 1359), ed. Ch'ien Nan-yang (Peking: Chung-hua shu-chü, 1961), scene 10, p. 71, l. 2; the anonymous early Ming ch'uan-ch'i drama *P'o-yao chi* (The dilapidated kiln), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 19, *chüan* 1, scene 14, p. 41b, l. 10; *Huai-hsiang chi*, scene 28, p. 93, l. 10; and the ch'uan-ch'i drama *Kuan-yüan chi* (The story of the gardener), by Chang Feng-i (1527–1613), *Liu-shih chung ch'ü* ed., scene 26, p. 54, l. 5. The first line of the couplet occurs independently in *Ta-Sung chung-hsing yen-i* (The romance of the restoration of the great Sung dynasty), by Hsiung Ta-mu (mid-16th century), 8 *chüan* (Chien-yang: Ch'ing-pai t'ang, 1552), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ch'i chi* (Collectanea of rare editions of traditional fiction, thirty-seventh series) (Peking: Chung-hua shu-chü, 1991), vol. 2, *chüan* 8, p. 18a, l. 11; and the ch'uan-ch'i drama *Shih-i chi* (The story of ten righteous persons), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 42, *chüan* 1, scene 4, p. 6b, l. 6. The same couplet, with a variant in the first line, also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 85, p. 6b, ll. 3–4.

Chapter 84

1. See Roy, *The Plum in the Golden Vase*, vol. 4, chap. 79, n. 51.

2. This four-character expression occurs in *P'o-yao chi*, *chüan* 1, scene 11, p. 32b, ll. 1–2.

3. This four-character expression occurs in *I-chien chih*, vol. 4, *san-chih*, *jen* (third record, section nine), *chüan* 6, p. 1511, ll. 6–7; *Yüan-ch'ü hsüan wai-pien*, 2:644, ll. 11–12; a song by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:448, l. 10; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 4, p. 61a, l. 7; the ch'uan-ch'i drama *Shuang-lieh chi* (The heroic couple), by Chang Ssu-wei (late 16th century), *Liu-shih chung ch'ü* ed., scene 22, p. 64, l. 6; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 7, p. 33a, l. 2.

4. This four-character expression occurs in the early vernacular story *Ch'ien She-jen t'i-shih Yen-tzu Lou* (Secretary Ch'ien inscribes poetry in the Swallows Loft), in *Ching-shih t'ung-yen*, *chüan* 10, p. 123, l. 2; the tsa-chü drama *Huang T'ing-tao yeh-tsou Liu-hsing ma* (Huang T'ing-tao steals the horse Shooting Star by night), by Huang Yüan-chi (14th century), in *Ming-jen tsa-chü hsüan*, scene 3, p. 104, l. 11; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 12, p. 76a, l. 8; *Ssu-hsi chi*, scene 26, p. 65, l. 3; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 40, p. 518, l. 10.

5. These two lines, with insignificant textual variation, occur in *Yü-chüeh chi*, scene 25, p. 80, l. 7.

6. This six-character expression occurs in *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 5b, l. 5; and *Lieh-kuo chih-chuan*, vol. 1, *chüan* 2, p. 25b, l. 4.

7. Variants of these two lines occur in *[Hsin-pien] Wu-tai shih p'ing-hua* ([Newly compiled] p'ing-hua on the history of the Five Dynasties), originally published in the fourteenth century (Shanghai: Chung-kuo ku-tien wen-hsüeh ch'u-pan she, 1954), p. 12, l. 13; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 1, p. 4, l. 10.

8. On the Feng and Shan Sacrifices to Heaven and Earth made by ruling emperors, see *Records of the Grand Historian of China*, trans. Burton Watson, 2 vols. (New York: Columbia University Press, 1961), 2:13–69.

9. The River of Weak Water is a mythical stream to the far west of China, while the Isles of the Blest are said to be located in the Eastern Sea. This four-character expression occurs in a lyric by Yüan Hao-wen (1190–1257), *Ch'üan Chin Yüan tz'u*, 1:79, lower register, l. 7; and a lyric by Li Tao-ching (13th century), *Ch'üan Sung tz'u*, 4:2859, upper register, l. 8.

10. This four-character expression occurs in the anonymous Yüan dynasty vernacular narrative *Hsüeh Jen-kuei cheng-Liao shih-lüeh* (A brief account of Hsüeh Jen-kuei's campaign in Liao-tung) (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), p. 30, l. 11.

11. For the gold raven and the jade rabbit, see Roy, *The Plum in the Golden Vase*, vol. 3, chap. 46, n. 21.

12. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 4:1601, l. 2; *Yüan-ch'ü hsüan wai-pien*, 3:888, l. 9; a song by Wang Yüeh (1423–98), *Ch'üan Ming san-ch'ü*, 1:405, l. 3; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 8, p. 398, l. 5; *Ch'ien-chin chi*, scene 26, p. 85, l. 9; *Shui-hu ch'üan-chuan*, vol. 2, ch. 41, p. 659, l. 11; *Nan Sung chih-chuan*, vol. 1, *chüan* 3, p. 18a, l. 10; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 6, p. 57b, ll. 12–13; *Hsi-yu chi*, vol. 1, ch. 23, p. 266, l. 8; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 18, p. 65, ll. 19–20; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 16, p. 213, l. 5; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 21, p. 50a, l. 5; and *[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling* ([Newly printed] Currently fashionable jokes and drinking games to be enjoyed at formal banquets), 4 *chüan* (Ming edition published by the Wen-te T'ang), *chüan* 1, p. 2b, upper register, l. 8.

13. This four-character expression occurs in *I-chien chih*, vol. 4, *pu* (supplement), *chüan* 20, p. 1739, l. 9.

14. This four-character expression occurs in a poem by Chin Chün-ch'ing (11th century), *Ch'üan Sung shih*, 7:4930, l. 15; and *Yüan-ch'ü hsüan wai-pien*, 3:727, l. 8.

15. This Taoist deity is mentioned in *I-chien chih*, vol. 2, *ping-chih* (third record), *chüan* 10, p. 449, l. 9.

16. This mythological figure is said to be the third son of the God of the Eastern Peak.

17. This four-character expression occurs in a lyric by Wang Ch'ien-ch'iu (12th century), *Ch'üan Sung tz'u*, 3:1466, lower register, l. 12; *Yüan-ch'ü hsüan wai-pien*, 2:377, l. 20; *Ch'in ping liu-kuo p'ing-hua* (The p'ing-hua on the annexation of the Six States by Ch'in), originally published in 1321–23 (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955), p. 63, l. 5; *Shui-hu ch'üan-chuan*, vol. 1, ch. 1, p. 1, l. 8; the Ming novel *San Sui p'ing-yao chuan* (The three Sui quash the demons' revolt), fac. repr. (Tokyo: Tenri daigaku shuppan-bu, 1981), *chüan* 4, p. 11b, l. 3; and *Hsi-yu chi*, vol. 1, ch. 4, p. 38, l. 6.

18. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Hsüeh Feng (cs 841), *Ch'üan T'ang shih*, vol. 8, *chüan* 548, p. 6326, l. 4; *T'ai-p'ing kuang-chi* (Extensive gleanings from the reign of Great Tranquility), comp. Li Fang (925–96) et al., first printed in 981, 10 vols. (Peking: Chung-hua shu-chü, 1961), vol. 8, *chüan* 388, p. 3094, l. 8; a poem by Yang P'u (10th century), *Ch'üan Sung shih*, 1:300, l. 5; a poem by Ts'ai Hsiang (1012–67), ibid., 7:4834, l. 9; a lyric by Ch'in Kuan (1049–1100), *Ch'üan Sung tz'u*, 1:483, lower register, l. 1; a quatrain by Chang Kang (1083–1166), *Ch'üan Sung shih*, 27:17924, l. 5; a lyric by Hung K'uo (1117–84), *Ch'üan Sung tz'u*, 2:1385, upper register, l. 8; a song suite by Chou Wen-chih (d. 1334), *Ch'üan Yüan san-ch'ü*, 1:563, l. 3; *Yüan-ch'ü hsüan*, 2:449, l. 1; *Ching-ch'ai chi*, scene 25, p. 79, l. 9; a lyric by Liang Yin (1303–89), *Ch'üan Ming tz'u*, 1:33, upper register, ll. 9–10; a lyric by Ch'ü Yu (1341–1427), ibid., 1:186, upper register, l. 5; *Chin-ch'ai chi*, scene 67, p. 122, l. 23; the ch'uan-ch'i drama *Wu Lun-ch'üan Pei* (Wu Lun-ch'üan and Wu Lun-pei, or the five cardinal human relationships completely exemplified), by Ch'iu Chün (1421–95), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 37, *chüan* 2, scene 14, p. 25b, l. 6; the ch'uan-ch'i drama *Yüeh Fei p'o-lu tung-ch'uang chi* (Yüeh Fei defeats the barbarians: the plot at the eastern window), by Chou Li (15th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item no. 21, *chüan* 2, scene 28, p. 11b, l. 9; the ch'uan-ch'i drama *Ming-chu chi* (The luminous pearl), by Lu Ts'ai (1497–1537), *Liu-shih chung ch'ü* ed., scene 28, p. 87, l. 5; a set of songs by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:462, ll. 13–14; *Hsi-yu chi*, vol. 1, ch. 4, p. 38, l. 6; and a host of other occurrences, too numerous to list.

19. On Hao-li Hill, see Glen Dudbridge, "Women Pilgrims to T'ai Shan: Some Pages from a Seventeenth-Century Novel," in *Pilgrims and Sacred Sites in China, ed.* Susan Naquin and Chün-fang Yü (Berkeley: University of California Press, 1992), pp. 60–61.

20. On the White Mule Shrine, see Dwight Condo Baker, *T'ai Shan: An Account of the Sacred Eastern Peak of China* (Shanghai: Commercial Press, 1925), pp. 40–41.

21. This four-character expression occurs in *Liu-tsu ta-shih fa-pao t'an-ching* (The Dharma treasure of the platform sutra of the Sixth Patriarch), ed. Tsung-pao (13th century), in *Taishō shinshū daizōkyō* (The newly edited great Buddhist canon compiled in the Taishō reign period [1912–26]), 85 vols. (Tokyo: Taishō issaikyō kankōkai, 1922–32), vol. 48, no. 2008, p. 358, upper register, l. 14; the tenth-century vernacular narrative *Lu-shan Yüan-kung hua* (Story of Hui-yüan [334–416] of Mount Lu), in *Tun-huang pien-wen chi* (Collection of pien-wen from Tun-huang), ed. Wang Chung-min et al., 2 vols. (Peking: Jen-min wen-hsüeh ch'u-pan she, 1984, 1:182, l. 3; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 16, p. 773, l. 12; *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 304, l. 4; *Hsi-yu chi*, vol. 1, ch. 33, p. 376, l. 2; *Huang-Ming k'ai-yün ying-wu chuan* (Chronicle of the heroic military exploits that initiated the reign of the imperial Ming dynasty) (Nanking: Yang Ming-feng, 1591), fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih liu chi* (Collectanea of rare editions of traditional fiction, thirty-sixth series) (Peking: Chung-hua shu-chü, 1991), vol. 1, *chüan* 7, p. 4a, l. 13; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 28, p. 363, l. 15.

22. The proximate source of this entire set piece of descriptive parallel prose, with minor textual variation, is *Shui-hu ch'üan-chuan*, vol. 3, ch. 74. p. 1243, l. 12–p. 1244, l. 3.

23. A variant of this four-character expression occurs in *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 14, p. 673, l. 18; *Shui-hu ch'üan-chuan*, vol. 4, ch. 108, p. 1623, l. 10; and *Hsi-yu chi*, vol. 1, ch. 14, p. 154, l. 14. It occurs in the same form as in the novel in the anonymous Yüan-Ming tsa-chü drama *Han Yüan-shuai an-tu Ch'en-ts'ang* (Han Hsin surreptitiously emerges at Ch'en-ts'ang), in *Ku-pen Yüan Ming tsa-chü*, vol. 2, scene 3, p.

15b, l. 11; *Shui-hu ch'üan-chuan*, vol. 2, ch. 43, p. 698, l. 11; and the anonymous Ming tsa-chü drama *Erh-lang Shen so Ch'i-t'ien Ta-sheng* (Erh-lang Shen confines the Great Sage Equal to Heaven), in *Ming-jen tsa-chü hsüan*, scene 2, p. 711, l. 9.

24. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 2, ch. 30, p. 462, l. 6.

25. This concluding couplet occurs verbatim in *San Sui p'ing-yao chuan*, *chüan* 2, ch. 7, p. 15b, ll. 6–7. The proximate source of this passage of descriptive parallel prose, with minor textual variation, is *Shui-hu ch'üan-chuan*, vol. 2, ch. 42, p. 678, l. 16–p. 679, l. 1.

26. There are various versions of the legend of Lü Tung-pin's dalliance with the courtesan White Peony. For two examples, see the novel *Tung-yu chi: shang-tung pa-hsien chuan* (Journey to the east: the story of the eight immortals of the upper realm), comp. Wu Yüan-t'ai (16th century), appendix dated 1596, fac. repr. of Chien-yang edition published by Yü Hsiang-tou (c. 1550–1637), in *Ku-pen Hsiao-shuo ts'ung-k'an, ti san-shih chiu chi* (Collectanea of rare editions of traditional fiction, thirty-ninth series) (Peking: Chung-hua shu-chü, 1991), chs. 27–28; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, ch. 11.

27. This four-character expression occurs in a poem by Han Chü (1080–1135), *Ch'üan Sung shih*, 25:16643, l. 17; and a lyric by Wang Chi-ch'ang (12th century), *Ch'üan Chin Yüan tz'u*, 1:557, lower register, l. 9.

28. This four-character expression occurs in *Lieh-kuo chih-chuan*, vol. 3, *chüan* 7, p. 59a, l. 13–p. 59b, l. 1; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 48a, l. 4; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 5, ch. 48, p. 46b, l. 7.

29. These two lines occur in close proximity in *[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan*, 19:82, l. 2; and *Ch'eng-yün chuan* (The story of the assumption of the mandate [by the Yung-lo emperor]), in *Ku-pen hsiao-shuo ts'ung-k'an, ti-pa chi* (Collectanea of rare editions of traditional fiction, eighth series) (Peking: Chung-hua shu-chü, 1990), vol. 3, *chüan* 1, p. 7b, l. 6. The second line also occurs independently in *P'u-ming ju-lai wu-wei liao-i pao-chüan* (Precious volume of the Tathāgatha P'u-ming who thoroughly comprehends the meaning of Nonactivism), by P'u-ming (d. 1562), completed in 1558, in *Pao-chüan ch'u-chi*, 4:597, l. 1.

30. This four-character expression occurs in the early vernacular story *Chi Ya-fan chin-man ch'an-huo* (Duty Group Leader Chi's golden eel engenders catastrophe), in *Ching-shih t'ung-yen*, *chüan* 20, p. 275, l. 2; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 10. p. 480, ll. 4–5; *T'an-shih wu-wei pao-chüan* (Precious volume on Nonactivism in lamentation for the world), by Lo Ch'ing (1442–1527), originally published in 1509, in *Pao-chüan ch'u-chi*, 1:411, l. 4; *Ch'ien-t'ang hu-yin Chi-tien Ch'an-shih yü-lu* (The recorded sayings of the lakeside recluse of Ch'ien-t'ang, the Ch'an master Crazy Chi [Tao-chi (1148–1209)]), fac. repr. of 1569 edition, in *Ku-pen hsiao-shuo ts'ung-k'an, ti-pa chi*, vol. 1, p. 63a, l. 5; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 4, ch. 29, p. 41a, ll. 4–5.

31. A variant of this expression occurs in the middle-period vernacular story *Ch'en Hsün-chien Mei-ling shih-ch'i chi* (Police chief Ch'en loses his wife in crossing the Mei-ling Range), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 130, ll. 8–9. It recurs in the same form as it does here in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 88, p. 2a, l. 5.

32. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 2, ch. 53, p. 875, l. 7; and *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 6, p. 23a, ll. 3–4.

33. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:606, l. 21; *Yüan-ch'ü hsüan wai-pien*, 2:663, l. 3; the early vernacular story *Hsi-hu san-t'a chi* (The three pagodas at West Lake), in *Ch'ing-p'ing shan-*

t'ang hua-pen, p. 25, l. 16; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 17, p. 797, ll. 16–17; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan* (Precious volume of the golden elixir and nine-petaled lotus of the Imperial Ultimate period that leads to rectifying belief, reverting to the real, and returning to our true home), originally published in 1498, in *Pao-chüan ch'u-chi*, 8:387, l. 4; *Shui-hu ch'üan-chuan*, vol. 3, ch. 61, p. 1033, l. 11; *San Sui p'ing-yao chuan*, *chüan* 2, ch. 10, p. 46b, l. 3; the anonymous Ming tsa-chü drama *Ch'ang-an ch'eng ssu-ma t'ou-T'ang* (In Ch'ang-an city four horsemen surrender to the T'ang), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, scene 3, p. 14a, l. 6; the anonymous Ming tsa-chü drama *Li Yün-ch'ing te-wu sheng-chen* (Li Yün-ch'ing attains enlightenment and achieves transcendence), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 3, p. 11a, l. 12; the anonymous Ming tsa-chü drama *Ch'ing feng-nien Wu-kuei nao Chung K'uei* (Celebrating a prosperous year, the Five Devils plague Chung K'uei), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 1, p. 2b, l. 4; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 2, p. 36a, l. 9; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 12, ch. 119, p. 41a, l. 8.

34. There is a famous sectarian religious leader named P'u-ching (d. 1586), who was active in North China between 1578 and 1586 and is credited with the authorship of numerous sectarian texts. It is probable that he served as a source for this character in the novel. For a compelling analysis of the role he plays here and in the final chapter of the novel, see Carlitz, *The Rhetoric of Chin p'ing mei*, chap. 7, pp. 128–45.

35. This four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1419, l. 2.

36. This four-character expression occurs in *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 2, p. 2a, ll. 11–12; and *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 2, p. 3, l. 16. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 100, p. 11a, l. 7.

37. This four-character expression occurs in *I-chien chih*, vol. 3, *chih kuei* (supplementary record 7), *chüan* 7, p. 1272, l. 2; *Yüan-ch'ü hsüan*, 2:838, l. 21; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 5, p. 88, l. 2.

38. This four-character expression occurs in *I-chien chih*, vol. 1, *ping-chih* (third record), *chüan* 2, p. 375, l. 6; *Yüan-ch'ü hsüan wai-pien*, 2:360, l. 4; a lyric by Ch'en T'ing (cs 1502), *Ch'üan Ming tz'u*, 2:544, upper register, ll. 15–16; and the sixteenth-century literary tale *Hua-shen san-miao chuan* (The flower god and the three beauties), in *Kuo-se t'ien-hsiang*, vol. 2, *chüan* 6, lower register, p. 46a, l. 12.

39. This four-character expression occurs in *Huang-ch'ao pien-nien kang-mu pei-yao* (Chronological outline of the significant events of the imperial [Sung] dynasty), comp. Ch'en Chün (c. 1165–c. 1236), pref. dated 1229, 2 vols., fac. repr. (Taipei: Ch'eng-wen ch'u-pan she, 1966), vol. 2, *chüan* 28, p. 18a, l. 2; and a set of songs by Chu Yu-tun (1379–1439), *Ch'üan Ming san-ch'ü*, 1:270, l. 11.

40. The proximate source of this set piece of descriptive parallel prose is *Shui-hu ch'üan-chuan*, vol. 2, ch. 32, p. 501, ll. 6–9. A very similar passage also occurs in *Hsi-yu chi*, vol. 1, ch. 36, p. 411, ll. 2–6.

41. These characters and the episode that follows are all derived, with appropriate modifications, from chapter 32 of *Shui-hu ch'üan-chuan*, where both the events and the language are quite similar.

42. A synonymous orthographic variant of this four-character expression occurs in *Yüan-ch'ü hsüan*, 2:689, l. 7; and *Hsi-yu chi*, vol. 2, ch. 56, p. 652, l. 1.

43. This incident takes place in chapter 21 of *Shui-hu ch'üan-chuan*.

44. This four-character expression occurs in *Hsi-yu chi*, vol. 1, ch. 10, p. 105, l. 12.

45. This four-character expression occurs in *Wu Lun-ch'üan Pei*, *chüan* 4, scene 26, p. 17b, l. 4; *Shui-hu ch'üan-chuan*, vol. 3, ch. 81, p. 1334, l. 11; *Lieh-kuo chih-chuan*, vol. 3, *chüan* 8, p. 45b, l. 9; and the long sixteenth-century literary tale *Liu sheng mi Lien chi* (The story of Liu I-ch'un's quest of Sun Pi-lien), in *Kuo-se t'ien-hsiang*, vol. 1, *chüan* 2, lower register, p. 32b, l. 13.

46. An orthographic variant of this four-character expression occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no, 2, scene 1, p. 50, l. 7; *Yüan-ch'ü hsüan*, 4:1519, l. 7; the early vernacular story *Shih-wu kuan hsi-yen ch'eng ch'iao-huo* (Fifteen strings of cash: A casual jest leads to uncanny disaster), in *Hsing-shih heng-yen*, vol. 2, *chüan* 33, p. 703, l. 15; *Shui-hu ch'üan-chuan*, vol. 1, ch. 5, p. 85, l. 10; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 11, p. 30, l. 11; *Liu sheng mi Lien chi*, *chüan* 3, p. 8b, l. 2; and *Hsi-yu chi*, vol. 1, ch. 40, p. 462, l. 13. It occurs in the same form as it does in the novel in *Wu Lun-ch'üan Pei*, *chüan* 3, scene 19, p. 24a, l. 7; and *Shui-hu ch'üan-chuan*, vol. 2, ch. 35, p. 545, l. 13.

47. This idiomatic three-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 2, ch. 32, p. 505, l. 11.

48. These events occur in chapters 52–54 of *Shui-hu ch'üan-chuan*.

49. A virtually synonymous version of this couplet has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 19, p. 1a, l. 4. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 19, p. 376, ll. 10–13, and n. 1.

50. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 2:602, ll. 13–14; a song suite by Chou Wen-chih (d. 1334), *Ch'üan Yüan san-ch'ü*, 1:563, l. 3; an anonymous Yüan dynasty set of songs, ibid., 2:1661, l. 9; the long fifteenth-century literary tale *Chung-ch'ing li-chi* (A pleasing tale of passion), in *Yen-chü pi-chi*, vol. 3, *chüan* 7, upper register, p. 19a, l. 16–p. 19b, l. 1; and *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 1, scene 6, p. 13a, l. 1.

51. This couplet is from a poem by Feng Tao (881–954), *Ch'üan T'ang shih*, vol. 11, *chüan* 737, p. 8405, l. 10. It also occurs in a slightly modified form in the Ming tsa-chü drama *Jen chin shu ku-erh hsün-mu* (Identifying the gold [hairpins] and the [jade] comb an orphan seeks his mother), in *Ku-pen Yüan-Ming tsa-chü*, vol. 3, *hsieh-tzu* (wedge), p. 1b, ll. 6–7.

Chapter 85

1. This line occurs verbatim in *[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling*, *chüan* 3, p. 20a, upper register, l. 7.

2. This four-character expression occurs in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 18, p. 241, l. 1.

3. For these three medical works, see Roy, *The Plum in the Golden Vase*, vol. 4, chap. 61, nn. 80, 83, and 84.

4. This clause occurs verbatim in the anthology of scurrilous tales about the Buddhist clergy entitled *Seng-ni nieh-hai* (Monks and nuns in a sea of iniquity), originally published in the early seventeenth century, in *Ssu wu-hsieh hui-pao*, 24:211, l. 12.

5. This four-character expression occurs in *San-kuo chih p'ing-hua*, p. 96, l. 3; *Shui-hu ch'üan-chuan*, vol. 3, ch. 69, p. 1176, l. 3; *Hsi-yu chi*, vol. 2, ch. 70, p. 804, l. 3; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 2, p. 31a, l. 10–p. 31b, l. 1; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 5, ch. 33, p. 8b, l. 5.

6. These four lines are a quotation from the *Lun-yü* (The analects of Confucius). See *Lun-yü yin-te* (A concordance to the *Analects*) (Taipei: Chinese Materials and Research Aids Service Center, 1966), Book 13, p. 25, l. 10. This quotation also occurs in *Ming-hsin pao-chien*, *chüan* 2, p. 10b, ll. 5–6.

7. This four-character expression occurs in the ch'uan-ch'i drama *Huan-tai chi*, *chüan* 1, scene 11, p. 30a, l. 7; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 91, p. 2b, l. 2.

8. Ho Hsien-ku is one of the Eight Taoist Immortals.

9. This line occurs in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 90, p. 1155, l. 6; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 3, p. 25a, l. 5.

10. This four-character expression occurs twice in *Shen-hsiang ch'üan-pien* (Complete compendium on effective physiognomy), comp. Yüan Chung-ch'e (1376–1458), in *Ku-chin t'u-shu chi-ch'eng* (A comprehensive corpus of books and illustrations ancient and modern), presented to the Emperor in 1725, fac. repr. (Taipei: Wen-hsing shu-tien, 1964), *chüan* 633, p. 18b, l. 8; and *chüan* 640, p. 17a, l. 1.

11. This four-character expression occurs twice in *Hai-fu shan-t'ang tz'u-kao*, *chüan* 2a, p. 63, l. 12; and p. 70, l. 2.

12. For this allusion, see Roy, *The Plum in the Golden Vase*, vol. 3, chap. 54, n. 13.

13. For this allusion, see *The Plum in the Golden Vase or, Chin P'ing Mei*, Volume 2: *The Rivals*, trans. David Tod Roy (Princeton: Princeton University Press, 2001), chap. 38, n. 34. This four-character expression occurs in a song by Liu Shih-chung (14th century), *Ch'üan Yüan san-ch'ü*, 1:656, ll. 1–2; an anonymous Yüan dynasty song suite, ibid., 2:1848, l. 15; *Yüan-ch'ü hsüan wai-pien*, 3:789, l. 17; and a song by Ch'en Ch'üan (16th century), *Ch'üan Ming san-ch'ü*, 3:2626, l. 6.

14. This song is attributed to Tseng Jui (c. 1260–c. 1330), *Ch'üan Yüan san-ch'ü*, 1:483, ll. 9–10. Versions of it are preserved in *Li-yüan an-shih yüeh-fu hsin-sheng*, *chüan* 3, p. 81, ll. 7–8; *Yüeh-fu ch'ün-chu*, *chüan* 4, p. 213, ll. 2–3; and *Yung-hsi yüeh-fu*, *ts'e* 18, p. 30b, ll. 2–4. The version in the novel is closest to that in *Yung-hsi yüeh-fu*.

15. This song is classified as anonymous in *Ch'üan Yüan san-ch'ü*, 2:1696, ll. 9–10. Versions of it, with numerous textual variations, are preserved in *Li-yüan an-shih yüeh-fu hsin-sheng*, *chüan* 3, p. 82, ll. 1–2; *Yüeh-fu ch'ün-chu*, *chüan* 4, p. 231, ll. 11–12; and *Yung-hsi yüeh-fu*, *ts'e* 18, p. 29b, ll. 3–5. The version in the novel is closest to that in *Yung-hsi yüeh-fu*.

16. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 7, n. 9.

17. A variant of this proverbial couplet occurs in *Yüan-ch'ü hsüan*, 3:921, ll. 2–3. It is listed, in the same form as in the novel, as a proverbial saying in *K'o-tso chui-yü* (Superfluous words of a sojourner), by Ku Ch'i-yüan (1565–1628), author's colophon dated 1618 (Peking: Chung-hua shu-chü, 1987), *chüan* 1, p. 10, l. 9. A variant of the same couplet, with the two lines in reverse order, also occurs in *Yung-hsi yüeh-fu*, *ts'e* 5, p. 22b, ll. 7–8; and in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 86, p. 11a, ll. 2–3.

18. A version of this quatrain, with some textual variation, has already occurred in the novel. See the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 19, p. 10b, ll. 4–5; and Roy, *The Plum in the Golden Vase*, vol. 1, chap. 19, p. 392, ll. 20–23, and n. 36.

Chapter 86

1. This poem, with some textual variation, has already occurred in the novel. See the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 13, p. 1a, ll. 3–6; and Roy, *The Plum in the Golden Vase*, vol. 1, chap. 13, p. 253, ll. 6–21.

2. This five-character expression occurs in an anonymous song in *Tz'u-lin chai-yen*, vol. 1, p. 38, l. 5; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 86, p. 13b, l. 2.

3. The allusion behind this couplet has not been identified.

4. Variants of this couplet occur in *Hsüan-ho i-shih* (Forgotten events of the Hsüan-ho reign period [1119–25]), (Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1955), p. 54, ll. 8–9; and *Chi Ya-fan chin-man ch'an-huo*, p. 284, l. 8.

5. This couplet has already occurred independently in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 83, p. 9b, ll. 7–8. The entire quatrain occurs verbatim in *Cheng Chieh-shih li-kung shen-pi kung*, p. 666, ll. 10–11; and, with insignificant variants, in *I-k'u kuei lai-tao-jen ch'u-kuai*, p. 190, l. 14; and *K'ung Shu-fang shuang-yü shan-chui chuan*, p. 65, ll. 1–2.

6. This four-character expression occurs in an anonymous Yüan dynasty song suite, *Ch'üan Yüan san-ch'ü*, 2:1882, l. 2; *T'an-shih wu-wei pao-chüan*, 1:396, l. 2; *Cheng-hsin ch'u-i wu hsiu cheng tzu-tsai pao-chüan* (Precious volume of self-determination needing neither cultivation nor verification which rectifies belief and dispels doubt), by Lo Ch'ing (1442–1527), originally published in 1509, in *Pao-chüan ch'u-chi*, 3:175, l. 1; and *Hsi-yu chi*, vol. 1, ch. 47, p. 547, l. 17.

7. This couplet occurs verbatim in *Yüan-ch'ü hsüan*, 2:466, l. 2. It is also quoted as proverbial, in a variant form, in *K'o-tso chui-yü*, *chüan* 1, p. 10, l. 11; and the second line occurs independently in an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 14, p. 56a, ll. 7–8.

8. This four-character legal expression occurs in *Yüan-ch'ü hsüan*, 3:1263, l. 13.

9. This four-character expression recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 97, p. 7a, l. 5.

10. This four-character expression occurs in the ch'uan-ch'i drama *Hsiang-nang chi* (The scent bag), by Shao Ts'an (15th century), *Liu-shih chung ch'ü* ed., scene 30, p. 88, ll. 9–10; and the vernacular story *Kuei-chien chiao-ch'ing* (An intimate bond between the exalted and the humble), in *Tsui-yü ch'ing* (Superlative delights), pref. dated 1647, fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti erh-shih liu chi* (Collectanea of rare editions of traditional fiction, twenty-sixth series) (Peking: Chung-hua shu-chü, 1991), 4:1557, upper register, l. 5. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 94, p. 3b, l. 9.

11. The couplet formed by this line and the one that parallels it two lines below occurs in *Cheng Chieh-shih li-kung shen-pi kung*, p. 665, l. 13.

12. A version of this final couplet, with minor textual variation, occurs independently in the early vernacular story *Nao Fan-lou to-ch'ing Chou Sheng-hsien* (The disturbance in the Fan Tavern and the passionate Chou Sheng-hsien), in *Hsing-shih heng-yen*, vol. 1, *chüan* 14, p. 274, l. 5. The proximate source of this entire set piece of descriptive parallel prose is *Shui-hu ch'üan-chuan*, vol. 1, ch. 8, p. 126, ll. 15–16.

13. On Chung K'uei, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 15, n. 8.

14. Variants of this proverbial saying occur in the tsa-chü drama *Ssu-shih hua-yüeh sai chiao-jung* (The flowers and moonlight of the four seasons compete in loveliness), by Chu Yu-tun (1379–1439), in *Ku-pen Yüan Ming tsa-chü*, vol. 2, scene 4, p. 8b, l. 10; and the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 92, p. 12b, l. 10.

15. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Yen Ch'ao-yin (d. 712), *Ch'üan T'ang shih*, vol. 2, *chüan* 69, p. 770, ll. 9–10; a poem by Ho Chih-chang (659–744), ibid., vol. 2, *chüan* 112, p. 1146, l. 6; a poem by the Buddhist monk Ta-i (d. 818), *Ch'üan T'ang shih pu-pien*, 2:993, l. 13; a poem by Chang Chi (c. 766–830), *Ch'üan T'ang shih*, vol. 1, *chüan* 24, p. 315, l. 14; a poem by Wang Chien (c. 767–c. 830), ibid., vol. 1, *chüan* 26, p. 363, l. 14; a poem by Yüan Chen (775–831), ibid., vol. 6, *chüan*, 418, p. 4608, l. 16; *Tun-huang pien-wen chi*, 2:574, l. 6; ibid., 2:656, l. 3; a poem written in 1071 by Huang T'ing-chien (1045–1105), *Ch'üan Sung shih*, 17:11659, l. 2; a poem by Tsou Hao (1060–1111), ibid., 21:13980, l. 1; and *Chin-ch'ai chi*, scene 57, p. 95, l. 6.

16. The text of the novel reads Dame Wang here, but I have amended it to read Yüeh-niang as suggested in Mei Chieh, *Chin P'ing Mei tz'u-hua chiao-tu chi* (Collation notes on the text of the *Chin P'ing Mei tz'u-hua*) (Peking: Pei-ching t'u-shu kuan ch'u-pan she, 2004), p. 437, ll. 30–31.

17. This four-character expression occurs in the anonymous Yüan-Ming tsa-chü drama *Lü Ch'un-yang tien-hua tu Huang-lung* (Lü Tung-pin converts Huang-lung), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 3, p. 8a, l. 3.

18. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 2:601, l. 15.

19. This proverbial saying occurs in a song by Su Tzu-wen (16th century), *Ch'üan Ming san-ch'ü*, 4:4009, l. 6.

20. This four-character expression occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 2, p. 112, l. 3; and a song suite by Ch'in Shih-yung (16th century), *Ch'üan Ming san-ch'ü*, 2:2136, l. 14.

21. This formulaic four-character expression occurs in *Yüan-ch'ü hsüan*, 2:470, l. 4; *P'u-ming ju-lai wu-wei liao-i pao-chüan*, 4:476, l. 6; and a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2802, l. 7.

22. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 2, p. 112, l. 4; *Yüan-ch'ü hsüan*, 2:669, l. 7; *Yüan-ch'ü hsüan wai-pien*, 2:575, l. 12; the tsa-chü drama *Hei Hsüan-feng chang-i shu-ts'ai* (The Black Whirlwind is chivalrous and openhanded), by Chu Yu-tun (1379–1439), completed in 1433, in *Shui-hu hsi-ch'ü chi, ti-i chi* (Corpus of drama dealing with the *Shui-hu* cycle, first series), ed. Fu Hsi-hua and Tu Ying-t'ao (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), scene 1, p. 99, l. 12; the tsa-chü drama *Ch'ing-ho hsien chi-mu ta-hsien* (In Ch'ing-ho district a stepmother acts very virtuously), by Chu Yu-tun (1379–1439), completed in 1434, in *Ming-jen tsa-chü hsüan*, p. 217, l. 2; *Pao-chien chi*, scene 26, p. 47, l. 6; and an abundance of other occurrences, too numerous to list.

23. This proverbial expression occurs in an anonymous song suite in *Yung-hsi yüeh-fu, ts'e* 5, p. 22b, l. 7.

24. This proverbial couplet occurs in ibid., ll. 1–2.

25. Variants of this proverbial saying occur in ibid., l. 3; a song suite by Su Tzu-wen (16th century), *Ch'ün-yin lei-hsüan* (An anthology of songs categorized by musical type), comp. Hu Wen-huan (fl. 1592–1617), 4 vols., fac. repr. (Peking: Chung-hua shu-chü, 1980), 4:2037, l. 5; and a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2802, l. 7.

26. This four-character expression, meaning empty-handed and defenseless, occurs ubiquitously in Chinese vernacular literature. See, e.g., *Wan-sung Lao-jen p'ing-ch'ang T'ien-t'ung Chüeh ho-shang sung-ku Ts'ung-jung An lu* (A record from the Ts'ung-jung Monastery of

the comments by the Old Man of Myriad Pines Studio on the poetic eulogies of the past by the monk Cheng-chüeh of the T'ien-t'ung Monastery), by the Buddhist monk Hsing-hsiu (1166–1246), in *Taishō shinshū daizōkyō*, vol. 48, no. 2004, *chüan* 3, p. 250, upper register, l. 11; *Yüan-ch'ü hsüan*, 3:880, l. 5; *Yüan-ch'ü hsüan wai-pien*, 1:107, l. 13; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan*, 8:176, l. 2; *[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan*, 18:454, l. 1; a set of songs by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:494, l. 11; a set of songs composed in 1530 by Wang Chiu-ssu (1468–1551), ibid., 1:890, l. 2; an anonymous song suite in *Yung-hsi yüeh-fu, ts'e* 5, p. 22b, l. 4; a song suite by Chang Lien (cs 1544), *Ch'üan Ming san-ch'ü*, 2:1721, l. 4; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 2b, p. 114, l. 5; *Hsi-yu chi*, vol. 1, ch. 2, p. 21, l. 12; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 28, p. 361, l. 14; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2798, l. 5; and a host of other occurrences, too many to list.

27. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g. *Ching-ch'ai chi*, scene 30, p. 94, l. 12; *Chin-yin chi*, *chüan* 1, scene 10, p. 22b, l. 9; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 2, scene 27, p. 10b, l. 6; *Yü-huan chi*, scene 17, p. 68, l. 11; *Hsiu-ju chi*, scene 5, p. 13, l. 11; *Chiang Shih yüeh-li chi*, *chüan* 2, scene 23, p. 18b, l. 2; *Shih-i chi*, *chüan* 2, scene 18, p. 6b, l. 6; the Ming dynasty ch'uan-ch'i drama *Wang Chao-chün ch'u-sai ho-jung chi* (Wang Chao-chün is sent abroad to make a marriage alliance with the Huns), in *Ku-pen hsi-ch'ü ts'ung-k'an, erh-chi* (Collectanea of rare editions of traditional drama, second series) (Shanghai: Shang-wu yin-shu kuan, 1955), item 7, *chüan* 1, scene 8, p. 18b, l. 6; *Chu-fa chi*, *chüan* 2, scene 19, p. 8b, l. 8; and *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 4, p. 2a, l. 12.

28. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Po Chü-i (772–846), *Ch'üan T'ang shih*, vol. 7, *chüan* 435, p. 4812, l. 7; a poem by Ssu-k'ung T'u (837–908), ibid., vol. 10, *chüan* 632, p. 7248, l. 5; a poem by Ou-yang Hsiu (1007–72), *Ch'üan Sung shih*, 6:3764, l. 6; a poem by Liu I-chih (1080–1161), ibid., 25:16694, l. 10; a lyric by Yüan Hao-wen (1190–1257), *Ch'üan Chin Yüan tz'u*, 1:75, upper register, l. 11; a lyric by Pai P'u (1226–c. 1306), ibid., 2:637, upper register, l. 15; *Yüan-ch'ü hsüan*, 3:885, l. 11; *Yüan-ch'ü hsüan wai-pien*, 3:978, l. 9; the ch'uan-ch'i drama *Lü Tung-pin hua-yüeh shen-hsien hui* (Lü Tung-pin arranges a meeting with divine immortals amid flowers and moonlight), by Chu Yu-tun (1379–1439), completed in 1435, in *Ku-pen Yüan Ming tsa-chü*, vol. 2, scene 2, p. 5a, l. 13; a set of songs by Chin Luan (1494–1583), *Ch'üan Ming san-ch'ü*, 2:1578, l. 10; *P'u-ching ju-lai yao-shih pao-chüan* (Precious volume of the Tathagatha P'u-ching: the Buddha of the Key [to salvation]), by P'u-ching (d. 1586), in *Pao-chüan ch'u-chi*, 5:106, l. 1; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 2, p. 22a, l. 5.

29. This four-character expression recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 88, p. 9b, l. 6.

30. A synonymous variant of this four-character expression occurs in a speech attributed to the Buddhist monk Chih-yü (1185–1269), *Hsü-t'ang Ho-shang yü-lu* (Recorded sayings of the Monk Hsü-t'ang), in *Taishō shinshū daizōkyō*, vol. 47, no. 2000, p. 988, upper register, l. 27. It occurs in the same form as in the novel in *T'ien-pao i-shih chu-kung-tiao*, p. 220, l. 8; a song suite by Sung Fang-hu (14th century), *Ch'üan Yüan san-ch'ü*, 2:1307, l. 6; *Yu-kuei chi*, scene 26, p. 81, l. 2; an anonymous song suite in *Sheng-shih hsin-sheng*, p. 500, l. 8; and *Kuan-yüan chi*, scene 23, p. 47, l. 11. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 92, p. 6a, l. 6.

31. This four-character expression occurs in *Chin-ch'ai chi*, scene 67, p. 122, l. 11; and *Hsiu-ju chi*, scene 36, p. 103, l. 4.

Chapter 87

1. This four-character expression occurs in a speech attributed to Cho Mao (d. A.D. 28) in his biography in *Hou-Han shu* (History of the Later Han dynasty), comp. Fan Yeh (398–445), 12 vols. (Peking: Chung-hua shu-chü, 1965), vol. 4, *chüan* 25, p. 870, l. 5; a poem by Li Chih-i (1047–1117), *Ch'üan Sung shih*, 17:11235, l. 5; a poem by Hua Chen (b. 1051, cs 1079), ibid., 18:12349, l. 5; the early Ming drama *Yü-ch'iao hsien-hua* (A casual dialogue between a fisherman and a woodcutter), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 1, p. 3b, l. 10; and a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2786, l. 3.

2. The first and last couplets of this poem occur as a quatrain, with minor textual variations, in *Ming-hsin pao-chien*, *chüan* 1, p. 1a, ll. 7–8. The last line of the poem occurs independently in the early Ming tsa-chü drama *Hsü Chen-jen pa-chai fei-sheng* (Perfect Man Hsü Hsün [3rd century] ascends to Heaven with his entire household), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 3, p. 12a, l. 5. The proximate source of the entire poem is *Shui-hu ch'üan-chuan*, vol. 2, ch. 27, p. 423, ll. 3–4.

3. This four-character expression occurs in the prose preface to an encomium by the Buddhist monk I-ch'ing (1032–83), *Ch'üan Sung shih*, 12:8227, l. 2.

4. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Sung Chih-wen (cs 675, d. 712), *Ch'üan T'ang shih*, vol. 1, *chüan* 51, p. 626, l. 14; a poem by Jung Yü (c. 744–c. 800), ibid., vol. 4, *chüan* 270, p. 3012, l. 16; a poem by the Buddhist monk Kuan-hsiu (832–912), ibid., vol. 12, *chüan* 828, p. 9332, l. 2; a lyric by Wei Chuang (836–910), ibid., *chüan* 892, p. 10079, l. 3; a lyric by Liu Yung (cs 1034), *Ch'üan Sung tz'u*, 1:36, upper register, l. 5; a lyric by Chang Hsien (990–1078), ibid., 1:61, upper register, l. 6; a lyric by Tu An-shih (11th century), ibid., 1:184, upper register, l. 15; a poem by Feng Shan (cs 1057, d. 1094), *Ch'üan Sung shih*, 13:8663, l. 4; *T'ien-pao i-shih chu-kung-tiao*, p. 184, ll. 4–5; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 4, scene 4, p. 169, l. 2; *San-kuo chih p'ing-hua*, p. 59, ll. 9–10; *Yüan-ch'ü hsüan*, 2:441, l. 7; *Yüan-ch'ü hsüan wai-pien*, 1:332, l. 19; *P'i-p'a chi*, scene 15, p. 89, l. 8; *Chin-ch'ai chi*, scene 30, p. 56, ll. 4–5; *Yü-huan chi*, scene 10, p. 33, l. 9; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 12, p. 575, l. 1; a lyric by Shen Chou (1427–1509), *Ch'üan Ming tz'u*, 1:322, lower register, l. 12; the middle-period vernacular story *Tung Yung yü-hsien chuan* (The story of Tung Yung's encounter with an immortal), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 242, l. 15; *Pao-chien chi*, scene 22, p. 42, l. 17; *Hsi-yu chi*, vol. 1, ch. 15, p. 167, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 5, ch. 34, p. 14a, l. 3; and an abundance of other occurrences, too numerous to list.

5. The maiden name of Yün Li-shou's wife is given as Su when she first appears in chapter 78, but at this point in the text it is given as Fan. The simplified form of the character Su can easily be confused with the character Fan, so it is not clear which it should be, but I have chosen to stick with Su.

6. See, Roy, *The Plum in the Golden Vase*, vol. 2. chap. 41, n. 5.

7. This four-character expression occurs in *I-chien chih*, vol. 1, *i-chih* (second record), *chüan* 8, p. 250, l. 12; *San Sui p'ing-yao chuan*, *chüan* 2, ch. 8, p. 25a, l. 3; *Hsi-yu chi*, vol. 2,

ch. 97, p. 1092, l. 3; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 67, p. 868, l. 12.

8. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., a song suite by Ching Kan-ch'en (13th century), *Ch'üan Yüan san-ch'ü*, 1:141, l. 3; a song suite by T'ang Shih (14th–15th centuries), ibid., 2:1489, l. 7; a song suite by Ku Tzu-ching (14th century), ibid., 2:1642, l. 1; *Yüan-ch'ü hsüan*, 3:1099, l. 10; the early vernacular story *Hua-teng chiao Lien-nü ch'eng-Fo chi* (The girl Lien-nü attains Buddhahood in her bridal palanquin), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 200, l. 13; a song suite by T'ang Fu (14th century), *Ch'üan Ming san-ch'ü*, 1:230, l. 4; an anonymous song suite in *Sheng-shih hsin-sheng*, p. 96, l. 11; the middle-period vernacular story *Hsin-ch'iao shih Han Wu mai ch'un-ch'ing* (Han Wu-niang sells her charms at New Bridge Market), in *Ku-chin hsiao-shuo*, vol. 1, *chüan* 3, p. 64, l. 13; and three anonymous song suites in *Yung-hsi yüeh-fu*, *ts'e* 3, p. 27a, l. 6; *ts'e* 3, p. 38a, l. 9; and *ts'e* 14, p. 39a, l. 10.

9. This proverbial expression occurs in the eighth- or ninth-century manuscript from Tun-huang entitled *Wang Chao-chün pien-wen* (The pien-wen on Wang Chao-chün), in *Tun-huang pien-wen chi*, 1:103, l. 14; and *Yüan-ch'ü hsüan*, 3:937, l. 17. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 88, p. 11a, ll. 2–3.

10. This sketchy account of Wu Sung's adventures after being sent to military exile in Meng-chou is derived from chapters 29–31 of *Shui-hu ch'üan-chuan*.

11. This couplet, which has become proverbial, is derived from the last two lines of a quatrain written in 1220 by the Taoist adept Hsia Yüan-ting (b. 1181), *Ch'üan Sung shih*, 56:35236, l. 12. It occurs ubiquitously, with an insignificant variation in the second line, in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:658, l. 21–659, l. 1; *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 435, l. 12; the early vernacular story *K'an p'i-hsüeh tan-cheng Erh-lang Shen* (Investigation of a leather boot convicts Erh-lang Shen), in *Hsing-shih heng-yen*, vol. 1, *chüan* 13, p. 256, l. 1; the early vernacular story *Lü Tung-pin fei-chien chan Huang-lung* (Lü Tung-pin beheads Huang-lung with his flying sword), in ibid., vol. 2, *chüan* 21, p. 456, l. 8; *Sha-kou chi*, scene 29, p. 107, l. 11; *Pai-t'u chi*, scene 6, p. 16, ll. 6–7; *Huan-tai chi*, *chüan* 2, scene 27, p. 18b, l. 1; *Ch'ien-chin chi*, scene 26, p. 83, l. 11; *Shuang-chu chi*, scene 36, p. 127, l. 2; *Shui-hu ch'üan-chuan*, vol. 2, ch. 36, p. 571, l. 6; the ch'uan-ch'i drama *Hung-fu chi* (The story of Red Duster), by Chang Feng-i (1527–1613), *Liu-shih chung ch'ü* ed., scene 20, p. 40, l. 7; the anonymous ch'uan-ch'i drama *Pa-i chi* (The story of the eight righteous heroes), *Liu-shih chung ch'ü* ed., scene 30, p. 63, ll. 7–8; *Shuang-lieh chi*, scene 30, p. 87, l. 11; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 56, p. 724, ll. 11–12; the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 99, p. 5a, l. 10; and an abundance of other occurrences, too numerous to list. Other variants occur in *Chao-shih ku-erh chi*, *chüan* 2, scene 28, p. 7b, l. 8; the anonymous Yüan-Ming tsa-chü drama *P'o feng-shih* (The critique of the poem on the wind), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, scene 3, p. 11a, ll. 6–7; *P'o-yao chi*, *chüan* 1, scene 8, p. 24b, ll. 7–8; *T'an-shih wu-wei pao-chüan*, 1:538, ll. 1–2; *P'o-hsieh hsien-cheng yao-shih chüan* (Precious volume on the key to refuting heresy and presenting evidence [for correct doctrine]), by Lo Ch'ing (1442–1527), originally published in 1509, in *Pao-chüan ch'u-chi*, 2:260, ll. 1–2; and the ch'uan-ch'i drama *Mu-tan t'ing* (The peony pavilion), by T'ang Hsien-tsu (1550–1616), ed. and annot. Hsü Shuo-fang and Yang Hsiao-mei (Peking: Chung-hua shu-chü, 1959), scene 53, p. 263, ll. 7–8. It occurs in the same form that it does here in *Yüan-ch'ü hsüan*, 2:629, ll. 19–20.

12. Variants of this proverbial saying occur in *Yüan-ch'ü hsüan*, 3:887, l. 20; the Yüan-Ming hsi-wen drama *Pai-yüeh t'ing chi* (Moon prayer pavilion), in *Ku-pen hsi-ch'ü ts'ung-k'an,*

ch'u-chi, item 9, *chüan* 1, scene 25, p. 41b, l. 6; *Hsi-yu chi*, vol. 2, ch. 68, p. 778, l. 5; *Yü-ching t'ai*, scene 4, p. 9, l. 12; *Shuang-lieh chi*, scene 8, p. 22, l. 12–p. 23, l. 1; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 32, p. 412, l. 12; and *[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling*, *chüan* 1, p. 7a, lower register, l. 3.

13. Variants of this conventional saying occur in *Yüan-ch'ü hsüan*, 1:62, l. 7; *Ching-ch'ai chi*, scene 23, p. 73, l. 10; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 5, p. 84, l. 14.

14. Variants of this proverbial couplet occur in *Yüan-ch'ü hsüan*, 2:574, ll. 11–12; and 4:1623, l. 15; the early vernacular story *Shih Hung-chao lung-hu chün-ch'en hui* (Shih Hung-chao: The meeting of dragon and tiger, ruler and minister), in *Ku-chin hsiao-shuo*, vol. 1, *chüan* 15, p. 227, l. 9; *P'i-p'a chi*, scene 16, p. 100, ll. 10–11; *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 44, l. 7; *San Sui p'ing-yao chuan*, *chüan* 2, ch. 7, p. 17a, ll. 4–5; the sixteenth-century ch'uan-ch'i drama *Su Ying huang-hou ying-wu chi* (The story of Empress Su Ying's parrot), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 45, *chüan* 1, scene 16, p. 35a, l. 7; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 48, p. 617, l. 2; and an abundance of other occurrences, too numerous to list.

15. A synonymous variant of this five-character expression occurs in a speech attributed to the Buddhist monk Yen-chao (896–973), *Wu-teng hui-yüan*, vol. 2, *chüan* 11, p. 676, ll. 3–4; a speech attributed to Ts'ao Han (924–92), ibid., vol. 2, *chüan* 8, p. 517, l. 13; and a poem by the Buddhist monk Cheng-chüeh (1091–1157), *Ch'üan Sung shih*, 31:19888, l. 1. It occurs in the same form as in the novel in *Shui-hu ch'üan-chuan*, vol. 1, ch. 5, p. 83, l. 9; and *Shuang-lieh chi*, scene 3, p. 8, l. 3.

16. These two four-character expressions occur in reverse order in *Yüan-ch'ü hsüan*, 3:994, l. 12; and *Yüan-ch'ü hsüan wai-pien*, 1:73, l. 20.

17. This four-character expression occurs in *Wu Lun-ch'üan Pei*, *chüan* 3, scene 22, p. 38b, l. 2; *Shui-hu ch'üan-chuan*, vol. 1, ch. 26, p. 415, l. 9; and *Pao-chien chi*, scene 27, p. 50, l. 11.

18. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Ching-ch'ai chi*, scene 40, p. 118, l. 5; *Wu Lun-ch'üan Pei*, *chüan* 1, scene 5, p. 24a, l. 3; *Hsiang-nang chi*, scene 26, p. 75, l. 8; *Huan-tai chi*, *chüan* 1, scene 4, p. 7b, l. 6; *Shuang-chu chi*, scene 15, p. 44, l. 7; *San Sui p'ing-yao chuan*, *chüan* 1, ch. 5, p. 49b, l. 8; *Ssu-hsi chi*, scene 29, p. 73, l. 4; *Yü-chüeh chi*, scene 14, p. 44, l. 2; *Kuan-yüan chi*, scene 26, p. 55, l. 1; *Shuang-lieh chi*, scene 9, p. 25, l. 1; *Pai-chia kung-an*, *chüan* 10, ch. 98, p. 19a, l. 8; and an abundance of other occurrences, too numerous to list.

19. See Roy, *The Plum in the Golden Vase*, vol. 4, chap. 68, n. 43.

20. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan wai-pien*, 2:488, l. 17; the early vernacular story *Lo-yang san-kuai chi* (The three monsters of Lo-yang), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 73, l. 10; the early vernacular story *Yang Ssu-wen Yen-shan feng ku-jen* (Yang Ssu-wen encounters an old acquaintance in Yen-shan), in *Ku-chin hsiao-shuo*, vol. 2, *chüan* 24, p. 372, l. 5; *I-k'u kuei lai tao-jen ch'u-kuai*, p. 194, l. 7; the early vernacular story *Yin-chih chi-shan* (A secret good deed accumulates merit), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 117, l. 3; *Hsi-hu san-t'a chi*, p. 27, l. 11; *Yü-huan chi*, scene 6, p. 15, l. 9; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 2, p. 71, l. 17; *Shui-hu ch'üan-chuan*, vol. 3, ch. 66, p. 1127, l. 7; the middle-period vernacular story *Ts'o-jen shih* (The wrongly identified corpse), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 226, l. 11; the middle-period vernacular story *Shen Hsiao-kuan i-niao hai ch'i-ming* (Master Shen's bird destroys seven lives), in *Ku-chin hsiao-shuo*, vol. 2, *chüan* 26, p. 402, l. 8; *Lieh-kuo chih-chuan*, vol. 3, *chüan* 8, p. 42a, l. 12; *San Sui p'ing-yao chuan*, *chüan*

1, ch. 5, p. 52b, l. 6; the long sixteenth-century literary tale *T'ien-yüan ch'i-yü* (Celestial destinies remarkably fulfilled), in *Kuo-se t'ien-hsiang*, vol. 3, *chüan* 8, lower register, p. 15a, l. 12; *Hsi-yu chi*, vol. 2, ch. 52, p. 599, l. 6; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 1, p. 11b, l. 10; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 3, p. 37, l. 9; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 1, p. 26a, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 4, p. 42a, l. 4; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 2, ch. 20, p. 53b, ll. 6–7; and an abundance of other occurrences, too numerous to list.

21. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:751, l. 19; *Yüan-ch'ü hsüan wai-pien*, 1:56, l. 6; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 8, p. 375, ll. 9–10; *Shui-hu ch'üan-chuan*, vol. 1, ch. 26, p. 416, l. 11; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 12, ch. 114, p. 10b, l. 3; and an abundance of other occurrences, too numerous to list.

22. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Liu Yü-hsi (772–842), *Ch'üan T'ang shih*, vol. 6, *chüan* 356, p. 3998, l. 11; *Ta-T'ang San-tsang ch'ü-ching shih-hua* (Prosimetric account of how the monk Tripitaka of the great T'ang [made a pilgrimage] to procure sutras), printed in the thirteenth century but probably older (Shanghai: Chung-kuo ku-tien wen-hsüeh ch'u-pan she, 1955), episode 17, p. 37, l. 4; *Shih Hung-chao lung-hu chün-ch'en hui*, p. 228, l. 8; a lyric by the Buddhist monk Fan-ch'i (1296–1369), *Ch'üan Chin Yüan tz'u*, 2:1164, lower register, l. 16; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 4, p. 163, l. 17; *Shui-hu ch'üan-chuan*, vol. 1, ch. 12, p. 181, l. 3; *Ts'o-jen shih*, p. 226, l. 3; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 4, p. 17a, ll. 9–10; *Hua-shen san-miao chuan*, p. 50b, l. 6; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 5, p. 20b, l. 13; *Hsi-yu chi*, vol. 1, ch. 13, p. 148, l. 15; *Pai-chia kung-an*, *chüan* 5, ch. 48, p. 18a, l. 6; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 38, p. 488, l. 7; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 6, ch. 55, p. 29a, l. 7; and an abundance of other occurrences, too numerous to list.

23. The above set piece of descriptive parallel prose is derived, with some textual variation, from one in *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 317, l. 15–p. 318, l. 1.

24. This formulaic four-character expression occurs in a lyric by Chao Ch'ang-ch'ing (12th century), *Ch'üan Sung tz'u*, 3:1778, lower register, ll. 1–2; a song suite by Ma Chih-yüan (c. 1250–c. 1325), *Ch'üan Yüan san-ch'ü*, 1:269, l. 3; *Yü-ch'iao hsien-hua*, scene 2, p. 8a, l. 13; a song suite by Chu Ying-ch'en (16th century), *Ch'üan Ming san-ch'ü*, 2:1274, l. 3; and *Chü-ting chi*, *chüan* 2, scene 21, p. 46a, l. 6.

25. This idiomatic five-character expression occurs in a poem by Chang Tzu-hui (13th century), quoted in *Sung-jen i-shih hui-pien* (Collected anecdotes about Sung dynasty personalities), comp. Ting Ch'uan-ching, 2 vols. (Peking: Shang-wu yin-shu kuan, 1958), vol. 2, *chüan* 19, p. 946, l. 11; *Pai-t'u chi*, scene 32, p. 82, l. 12; a collection of poetic riddles by Li K'ai-hsien (1502–68), author's pref. dated 1555, in *Li K'ai-hsien chi* (The collected works of Li K'ai-hsien), by Li K'ai-hsien (1502–68), ed. Lu Kung. 3 vols. (Peking: Chung-hua shu-chü, 1959), 3:1013, l. 8; *Ming-feng chi*, scene 14, p. 63, l. 7; and *Hai-fu shan-t'ang tz'u-kao*, *chüan* 3, p. 164, l. 5.

26. This five-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 65, p. 1112, l. 15. A synonymous variant also occurs in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 87, p. 1123, ll. 10–11.

27. This four-character expression occurs in a lyric by Yin Chih-p'ing (1169–1251), *Ch'üan Chin Yüan tz'u*, 2:1183, lower register, l. 1; *Yüan-ch'ü hsüan*, 1:39, l. 3; *Yüan-ch'ü*

hsüan wai-pien, 1:224, l. 19; *Lieh-kuo chih-chuan* vol. 3, *chüan* 8, p. 21a, l. 7; and *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 28b, l. 2.

28. Wu Sung's flight to Shih-tzu P'o to seek refuge with Chang Ch'ing and his disguise as a Buddhist ascetic are described in chapter 31 of *Shui-hu ch'üan-chuan*.

Chapter 88

1. This formulaic four-character expression occurs in *Yüan-ch'ü hsüan*, 1:204, l. 16; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 15, p. 221, ll. 8–9.

2. Variants of this couplet, in which the second line is identical to that in the novel, occur in *Chi Ya-fan chin-man ch'an-huo*, p. 285, l. 13; and *Shen Hsiao-kuan i-niao hai ch'i-ming*, p. 397, l. 1.

3. The proximate source of this entire passage, with some textual variation, is *Shui-hu ch'üan-chuan*, vol. 2, ch. 36, p. 563, ll. 3–5. The ultimate source of the first four lines and the last four lines, with some textual variation, is a work of moral exhortation attributed to the famous Taoist matriarch Wei Hua-ts'un (251–334), as quoted in *Ming-hsin pao-chien*, *chüan* 1, p. 9a, ll. 9–10 and ll. 8–9. These lines also occur under the title *Hsi-hsin shuo* (How to cleanse one's heart) in *Tsun-sheng pa-chien* (Eight disquisitions on nurturing life), by Kao Lien (16th century), author's pref. dated 1591 (Ch'eng-tu: Pa-Shu shu-she, 1988), *chüan* 1, p. 75, ll. 15–16 and ll. 14–15.

4. This four-character expression occurs in *K'an p'i-hsüeh tan-cheng Erh-lang Shen*, p. 261, ll. 2–3; *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 702, l. 5; *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 53, l. 4; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 6, p. 27b, l. 3; and *Pai-chia kung-an*, *chüan* 5, ch. 48, p. 21a, l. 1.

5. This couplet is a slightly modified version of one that occurs in the *Lun-yü* (The analects of Confucius). See *Lun-yü yin-te*, Book 4, p. 7, l. 8; and *The Analects*, by Confucius, trans. D. C. Lau (New York: Penguin Books, 1979), p. 75, ll. 4–5. It occurs in the same form as in the novel in *Ching-ch'ai chi*, scene 3, p. 6, l. 5.

6. This couplet occurs in *Yüan-ch'ü hsüan*, 3:888, l. 21; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 89, p. 4a, ll. 9–10. The second line occurs independently in *Yüan-ch'ü hsüan wai-pien*, 3:723, l. 1.

7. This reduplicative expression, in a variety of orthographic variants, occurs ubiquitously in Chinese vernacular literature. See, e.g., a song suite by Wang T'ing-hsiu (13th century), *Ch'üan Yüan san-ch'ü*, 1:318, l. 4; *Yüan-ch'ü hsüan*, 4:1622, ll. 5–6; *Yüan-ch'ü hsüan wai-pien*, 1:46, l. 5; *P'u-ming ju-lai wu-wei liao-i pao-chüan*, 4:413, l. 3; *Liu sheng mi Lien chi*, *chüan* 2, p. 34b, l. 4; *Hsi-yu chi*, vol. 2, ch. 59, p. 682, l. 1; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 68, p. 871, l. 5; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 3, p. 43b, l. 6; and an abundance of other occurrences, too numerous to list.

8. This four-character expression occurs in *Yüan-ch'ü hsüan*, 2:575, l. 10; *Yüan-ch'ü hsüan wai-pien*, 1:178, l. 11; *Ch'ing feng-nien Wu-kuei nao Chung K'uei*, scene 4, p. 9a, l. 6; and a host of other occurrences, too numerous to list.

9. This four-character expression recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 100, p. 16a, l. 7.

10. This formulaic reduplicative expression occurs ubiquitously in Chinese literature. See, e.g., a long poem attributed to Lü Tung-pin (9th century), *Ch'üan T'ang shih*, vol. 12,

chüan 859, p. 9714, l. 9; the preface to a poem on internal alchemy by Liu Ch'ung-yung (9th century), *Ch'üan T'ang shih pu-pien*, 3:1609, l. 1; the prose commentary to a long poem by Emperor T'ai-tsung of the Sung dynasty (r. 976–97), *Ch'üan Sung shih*, 1:397, l. 3; an anonymous song suite from the Yüan dynasty, *Ch'üan Yüan san-ch'ü*, 2:1653, l. 8; the middle-period vernacular story *Yüeh-ming Ho-shang tu Liu Ts'ui* (The monk Yüeh-ming converts Liu Ts'ui), in *Ku-chin hsiao-shuo*, vol. 2, *chüan* 29, p. 438, l. 9; *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 8, p. 22b, l. 10; *Hsi-yu chi*, vol. 2, ch. 64, p. 732, l. 13; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 4, ch. 32, p. 71a, ll. 7–8; and an abundance of other occurrences, too numerous to list.

11. This four-character expression occurs in a quatrain by Liu Yü-hsi (772–842), *Ch'üan T'ang shih*, vol. 6, *chüan* 365, p. 4129, l. 13; a lyric by the Buddhist monk Shan-chu (12th century), *Ch'üan Chin Yüan tz'u*, 1:160, lower register, l. 6; a lyric by Ch'ü Yu (1341–1427), *Ch'üan Ming tz'u pu-pien* (A supplement to Complete *tz'u* lyrics of the Ming), comp. Chou Ming-ch'u and Yeh Yeh, 2 vols. (Hang-chou: Che-chiang ta-hsüeh ch'u-pan she, 2007), 1:38, lower register, l. 12; and an anonymous song in *Feng-yüeh chin-nang [chien-chiao]* (Brocade pouch of romantic verse [annotated and collated]), annot. and collated by Sun Ch'ung-t'ao and Huang Shih-chung, originally published in 1553 (Peking: Chung-hua shu-chü, 2000), *chüan* 1, p. 145, l. 9.

12. An orthographic variant of this four-character expression occurs in *Pei Sung chih-chuan*, vol. 3, *chüan* 9, p. 20a, l. 8; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 1, p. 15a, l. 9.

13. This formulaic four-character expression occurs in *Hsiao-tzu chuan* (Biographies of filial sons), in *Tun-huang pien-wen chi*, 2:902, l. 4; *Ch'i-kuo ch'un-ch'iu p'ing-hua* (The p'ing-hua on the events of the seven states), originally published in 1321–23 (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955), p. 64, l. 5; *Ch'ien-Han shu p'ing-hua* (The p'ing-hua on the history of the Former Han dynasty), originally published in 1321–23 (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955), p. 41, l. 4; *San-kuo chih p'ing-hua*, p. 98, ll. 2–3; *Ch'en Hsün-chien Mei-ling shih-ch'i chi*, p. 132, l. 8; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 8, ch. 63, p. 64a, l. 8.

14. This proverbial couplet occurs verbatim in *Hsi-yu chi*, vol. 2, ch. 97, p. 1095, l. 9. The first line also occurs independently in *Hua-teng chiao Lien-nü ch'eng-Fo chi*, p. 205, l. 1; *Cheng-hsin ch'u-i wu hsiu cheng tzu-tsai pao-chüan*, 3:54, l. 3; and *P'u-ching ju-lai yao-shih pao-chüan*, 3:165, l. 7. A variant form of the couplet, in which the second line is identical, also occurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 89, p. 8a, l. 10; and p. 11b, l. 8.

15. This four-character expression occurs in *Yüan-ch'ü hsüan*, 1:694, l. 6; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 89, p. 6a, ll. 4–5; ch. 90, p. 1a, l. 8; and ch. 93, p. 12a, l. 10.

16. Mount Wu-t'ai was, and still is, a major site for Buddhist pilgrimage, located in Shansi province. For a description of such a pilgrimage made in 1088, see "Chang Shang-ying on Wu-t'ai Shan," by Robert M. Gimello, in Naquin and Yü, *Pilgrims and Sacred Sites in China*, pp. 89–149.

17. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 3:1059, l. 4; *Hua-teng chiao Lien-nü ch'eng-Fo chi*, p. 197, l. 5; *Lü Tung-pin fei-chien chan Huang-lung*, p. 459, l. 3; *Hsi-yu chi*, vol. 1, ch. 26, p. 300, l. 8; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 11, p. 136, l. 11; and an abundance of other occurrences, too numerous to list.

18. This four-character expression occurs in a gatha by the Buddhist monk Tao-ning (1053–1113), *Ch'üan Sung shih*, 19:12899, l. 9; a lyric by the Buddhist monk Ming-pen (1263–1323), *Ch'üan Chin Yüan tz'u*, 2:1161, lower register, l. 7; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan*, 8:40, l. 4; and an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 6, p. 64b, l. 3.

19. This four-character expression occurs in a lyric by Chang Hsü (15th century), *Ch'üan Ming tz'u*, 2:386, lower register, l. 9.

20. See Roy, *The Plum in the Golden Vase*, vol. 4, chap. 74, n. 49.

21. This four-character expression occurs in *San-Yüan chi*, scene 10, p. 27, l. 6; *San Sui p'ing-yao chuan*, *chüan* 3, ch. 11, p. 4b, ll. 8–9; *Hsi-yu chi*, vol. 1, ch. 12, p. 136, l. 12; and a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2759, l. 5.

22. This four-character expression occurs in *Chien-teng yü-hua*, *chüan* 3, p. 238, l. 5.

23. This four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1586, ll. 14–15; and an anonymous song suite in *Feng-yüeh chin-nang [chien-chiao]*, p. 69, l. 11.

24. On this proverbial couplet, see Roy, *The Plum in the Golden Vase*, vol. 2, chap. 34, n. 23. A nearly identical version, with only one variant, occurs in *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 3, p. 33a, l. 5.

25. This five-character expression occurs independently in a set of songs by Kuan Yün-shih (1286–1324), *Ch'üan Yüan san-ch'ü*, 1:371, l. 3; a set of songs by Chang Yang-hao (1270–1329), ibid., 1:434, l. 13; the early Ming hsi-wen drama *Pai-she chi* (The story of the white snake), by Cheng Kuo-hsüan (14th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 43, *chüan* 1, scene 3, p. 6a, l. 6; *Yü-huan chi*, scene 10, p. 35, l. 12; *P'o-yao chi*, *chüan* 1, scene 2, p. 3b, l. 7; *Pao-chien chi*, scene 10, p. 22, l. 14; *Yen-chih chi*, *chüan* 2, scene 21, p. 2a, ll. 10–11; and *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 58a, l. 10.

26. This five-character expression occurs independently in *Yüan-ch'ü hsüan wai-pien*, 2:368, l. 15; a set of songs by T'ang Shih (14th–15th centuries), *Ch'üan Yüan san-ch'ü*, 2:1554, l. 10; the anonymous Yüan-Ming tsa-chü drama *Lü-weng san-hua Han-tan tien* (Lü Tung-pin's three efforts to convert [student Lu] at the Han-tan inn), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 1, p. 1b, l. 13; *Chin-yin chi*, *chüan* 2, scene 15, p. 13a, l. 6; an anonymous set of songs in *Yung-hsi yüeh-fu*, *ts'e* 15, p. 21b, l. 9; and a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2697, l. 6. Variants of the couplet formed by the last five characters of the preceding line and those of this line occur ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 1:200, l. 1; *Yüan-ch'ü hsüan wai-pien*, 1:18, l. 3; *Chao-shih ku-erh chi*, *chüan* 1, scene 1, p. 2a, l. 6; *Ching-ch'ai chi*, scene 34, p. 103, ll. 7–8; *Sha-kou chi*, scene 30, p. 108, l. 11; *Ming-hsin pao-chien*, *chüan* 1, p. 3b, ll. 5–6; *Pai-t'u chi*, scene 7, p. 23, l. 5; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 22, p. 64, l. 9; the middle-period vernacular story *Ho-t'ung wen-tzu chi* (The story of the contract), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 34, l. 4; the anonymous Ming ch'uan-ch'i drama *Hsün-ch'in chi* (The quest for the father), *Liu-shih chung ch'ü* ed., scene 16, p. 55, l. 1; *Pa-i chi*, scene 2, p. 1, l. 11–p. 2, l. 1; *I-hsia chi*, scene 31, p. 84, l. 5; and an abundance of other occurrences, too numerous to list. The couplet occurs in the same form as in the novel in *Yü-huan chi*, scene 10, p. 35, l. 12.

Chapter 89

1. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Han Yü (768–824), *Ch'üan T'ang shih*, vol. 5, *chüan* 343, p. 3846, l. 5; a poem by Lo Yeh (9th century), ibid., vol. 10, *chüan* 654, p. 7516, l. 2; a poem by Lo Yin (833–909), ibid., *chüan* 655, p. 7536, l. 6; a poem by T'ang Yen-ch'ien (9th century), ibid., *chüan* 671, p. 7675, l. 12; a poem by the Buddhist monk Kuan-hsiu (832–912), ibid., vol. 12, *chüan* 835, p. 9413, l. 1; a poem by the Buddhist monk Ch'i-chi (864–c. 937), ibid., *chüan* 844, p. 9543, l. 9; a poem by Han Wei (1017–98), *Ch'üan Sung shih*, 8:5256, l. 14; a poem by Huang T'ing-chien (1045–1105), ibid., 17:11741, l. 4; a quatrain by Ch'ao Yüeh-chih (1059–1129), ibid., 21:13821, l. 6; an encomium by the Buddhist monk Cheng-chüeh (1091–1157), ibid., 31:19844, l. 17; a lyric by Ch'en Chu (1214–97), *Ch'üan Sung tz'u*, 4:3047, upper register, ll. 1–2; *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 7, l. 10; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 4, p. 5b, l. 1; *Huan-tai chi*, *chüan* 2, scene 34, p. 31b, ll. 5–6; *Yü-huan chi*, scene 4, p. 8, ll. 6–7; a lyric by Ku Hsün (1418–1505), *Ch'üan Ming tz'u*, 1:277, lower register, l. 11; a lyric by Wang Chiu-ssu (1468–1551), ibid., 2:487, upper register, l. 16; a lyric by Wu Ch'eng-en (c. 1500–1582), ibid, 2:979, upper register, l. 7; *Ssu-hsi chi*, scene 30, p. 74, ll. 9–10; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 3, p. 4, l. 5; *Pai-chia kung-an*, *chüan* 1, p. 3b, l. 1; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 8, ch. 62, p. 54a, ll. 2–3; and a host of other occurrences, too numerous to list.

2. This line, with one insignificant variant, occurs independently in *I-hsia chi*, scene 22, p. 56, l. 9.

3. Variants of this line occur independently in *Yüan-ch'ü hsüan*, 3:1148, l. 10; and *Chieh-chih-erh chi*, p. 248, l. 9. It occurs in the same form as in the novel in the early vernacular story *Fu Lu Shou san-hsing tu-shih* (The three stellar deities of Fortune, Emolument, and Longevity visit the mundane world), in *Ching-shih t'ung-yen*, *chüan* 39, p. 589, l. 15; *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 10b, l. 3; and *Yü-chüeh chi*, scene 19, p. 60, l. 4.

4. The proximate source of this entire poem, with insignificant textual variation, is *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 47, ll. 9–10. The same poem, with minor textual variations, also occurs in the early vernacular story *Sung Ssu-kung ta-nao Chin-hun Chang* (Sung the Fourth raises hell with Tightwad Chang), in *Ku-chin hsiao-shuo*, vol. 2, *chüan* 36, p. 532, ll. 8–9; and in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 98, p. 5a, ll. 4–7.

5. On this custom, see Roy, *The Plum in the Golden Vase*, vol. 2, chap. 31, n. 26.

6. This formulaic reduplicative expression occurs ubiquitously in Chinese vernacular literature. See, e.g., an anonymous inscription dating from 744, *Ch'üan T'ang shih pu-pien*, 3:1645, l. 12; *Tun-huang pien-wen chi*, 2:642, l. 6; a lyric by Su Shih (1037–1101), *Ch'üan Sung tz'u*, 1:321, lower register, l. 14; a quatrain by the Buddhist monk Cheng-chüeh (1091–1157), *Ch'üan Sung shih*, 31:19818, l. 4; a quatrain by Ma Yü (1123–83), *Ch'üan Chin shih* (Complete poetry of the Chin dynasty [1115–1234]), comp. Hsüeh Jui-chao and Kuo Ming-chih, 4 vols. (Tientsin: Nan-k'ai ta-hsüeh ch'u-pan she, 1995), 1:286, l. 14; a lyric by Hsin Ch'i-chi (1140–1207), *Ch'üan Sung tz'u*, 3:1884, lower register, l. 9; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 74b, l. 2; *Yüan-ch'ü hsüan*; 4:1697, l. 9; *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 5, l. 10; *P'i-p'a chi*, scene 15, p. 87, l. 13; *Pai-she chi*, *chüan* 1, scene 11, p. 22b, ll. 5–6; *Chin-ch'ai chi*, scene 39, p. 65, l. 2; *Yü-huan chi*, scene 6, p. 15, l. 4; a set of songs by Li K'ai-hsien (1502–68) written in 1531, *Li K'ai-hsien chi*, 3:917, l. 2; *[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan*, 18:506, l. 3; *Hsi-yu chi*, vol. 1, ch. 4, p. 44, ll. 9–10; a lyric by Wang Tsu-ti (1531–92), *Ch'üan Ming tz'u*, 3:1101, lower register, l. 6; and an abundance of other occurrences, too numerous to list.

7. Variants of this proverbial couplet occur in *Hua-teng chiao Lien-nü ch'eng-Fo chi*, p. 204, l. 13; the Yüan-Ming ch'uan-ch'i drama *Huang hsiao-tzu* (The filial son Huang [Chüeh-ching]), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 23, *chüan* 1, scene 10, p. 30a, l. 2; *Chiang Shih yüeh-li chi*, *chüan* 2, scene 21, p. 13a, l. 5; and *Shui-hu ch'üan-chuan*, vol. 2, ch. 34, p. 537, l. 8. It occurs in the same form as in the novel in the middle-period vernacular story *K'uai-tsui Li Ts'ui-lien chi* (The story of the sharp-tongued Li Ts'ui-lien), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 61, l. 7.

8. A version of this quatrain, with minor textual variations, occurs in *Pai-chia kung-an*, *chüan* 10, ch. 93, p. 10b, ll. 8–9. The last line also recurs independently in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 97, p. 6a, ll. 2–3.

9. This four-character expression occurs in *Hsi-yu chi*, vol. 2, ch. 80, p. 910, l. 3.

10. This four-character expression occurs in a quatrain by Wang An-shih (1021–86), *Ch'üan Sung shih*, 10:6724, l. 12; and a lyric by Wang T'ing-no (fl. 1593–1611), *Ch'üan Ming tz'u*, 3:1214, upper register, l. 2.

11. The above set piece of parallel prose describing spring in the countryside is taken almost verbatim from *Lo-yang san-kuai chi*, p. 68, ll. 3–9.

12. This four-character expression occurs in a lyric by Ch'en Te-wu (13th century), *Ch'üan Sung tz'u*, 5:3460, upper register, l. 4; a song suite by Wang T'ien (15th century), *Ch'üan Ming san-ch'ü*, 1:1018, l. 3; the middle-period vernacular story *Tu Li-niang mu-se huan-hun* (Tu Li-niang yearns for love and returns to life), in Hu Shih-ying, *Hua-pen hsiao-shuo kai-lun*, 2:533, l. 21; and a set of songs by Yang Shen (1488–1559), *Ch'üan Ming san-ch'ü*, 2:1409, l. 5.

13. This poem, with insignificant textual variations, occurs in the early vernacular story *Hsiao fu-jen chin-ch'ien tseng nien-shao* (The merchant's wife offers money to a young clerk), in *Ching-shih t'ung-yen*, *chüan* 16, p. 229, l. 17–p. 230, l. 1.

14. This four-character expression occurs in *Hsi-yu chi*, vol. 1, ch. 29, p. 335, l. 4.

15. This four-character expression occurs in *Chin-yin chi*, *chüan* 3, scene 29, p. 27b, l. 11; *Wang Chao-chün ch'u-sai ho-jung chi*, *chüan* 2, scene 27, p. 18b, l. 3; and a song suite by Chu Ying-ch'en (16th century), *Ch'üan Ming san-ch'ü*, 2:1275, ll. 12–13. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 99, p. 10b, ll. 10–11; and p. 11b, l. 3.

16. This five-character expression occurs in a song suite by Ching Yüan-ch'i (14th century), *Ch'üan Yüan san-ch'ü*, 2:1151, l. 12; *Yüan-ch'ü hsüan*, 1:228, l. 8; and *Yüan-ch'ü hsüan wai-pien*, 1:330, l. 13.

17. A nearly synonymous variant of this four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1330, l. 9; 1348, l. 6; 1663, ll. 11–12; and 1679, l. 6.

18. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., a lyric by K'ang Yü-chih (12th century), *Ch'üan Sung tz'u*, 2:1308, lower register, l. 1; two anonymous song suites in the anthology *Sheng-shih hsin-sheng* (New songs of a surpassing age), pref. dated 1517, fac. repr. (Peking: Wen-hsüeh ku-chi k'an-hsing she, 1955), p. 286, l. 2; and p. 414, l. 12; an anonymous song in *Tz'u-lin chai-yen*, vol. 1, p. 28, l. 9; an anonymous set of songs in *Yung-hsi yüeh-fu, ts'e* 15b, p. 33a, l. 10; *Yen-chih chi*, *chüan* 2, scene 37, p. 26b, l. 9; and an abundance of other occurrences, too numerous to list.

19. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by Wang Ch'ang-ling (cs 727), *Ch'üan T'ang shih*, vol. 2, *chüan* 143, p. 1447, l. 3; a quatrain by Huang T'ao (cs 895), ibid., vol. 10, *chüan* 706, p. 8131, l. 15; an anonymous set of songs in *Tun-huang ch'ü chiao-lu* (Collated record of songs from Tun-

huang), comp. Jen Erh-pei (Shanghai: Shang-hai wen-i lien-ho ch'u-pan she, 1955), p. 168, l. 5; a lyric by Yen Chi-tao (c. 1031–c. 1106), *Ch'üan Sung tz'u*, 1:227, lower register, l. 8; a lyric by Ch'in Kuan (1049–1100), ibid., 1:468, lower register, l. 15; a poem by Lü Pen-chung (1084–1145), *Ch'üan Sung shih*, 28:18208, l. 17; a lyric by Ts'ai Shen (1088–1156), *Ch'üan Sung tz'u*, 2:1009, upper register, l. 5; a poem by Ch'en Yü-i (1090–1138), *Ch'üan Sung shih*, 31:19504, l. 12; a poem by Chang Nieh (1096–1148), ibid., 32:20512, l. 13; *Tung Chieh-yüan Hsi-hsiang chi*, *chüan* 5, p. 111, l. 5; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 2, scene 5, p. 91, l. 9; a song by Lu Chih (cs 1268), *Ch'üan Yüan san-ch'ü*, 1:117, l. 6; a set of songs by Kuan Yün-shih (1286–1324), ibid., 1:366, l. 3; a lyric by Liu Chi (1311–75), *Ch'üan Ming tz'u*, 1:78, lower register, l. 3; a lyric by Ch'ü Yu (1341–1427), ibid., 1:180, lower register, ll. 12–13; *Hsiang-nang chi*, scene 33, p. 99, l. 1; a song suite by Chu Yün-ming (1460–1526), *Ch'üan Ming san-ch'ü*, 1:784, l. 9; a set of songs by T'ang Yin (1470–1524), ibid., 1:1068, l. 4; a song suite by Shih Li-mo (cs 1521), ibid., 2:1778, l. 3; *Ssu-hsi chi*, scene 21, p. 55, l. 8; and an abundance of other occurrences, too numerous to list.

20. For this festival, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 11, n. 1.

21. For this allusion, see ibid., vol. 3, chap. 54, n. 2.

22. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Hsiao Sun-t'u*, scene 3, p. 266, l. 6; an anonymous set of songs in *Yüeh-fu ch'ün-chu*, *chüan* 2, p. 116, l. 1; *Yüan-ch'ü hsüan*, 4:1651, l. 3; a set of songs by Yao Sui (1238–1313), *Ch'üan Yüan san-ch'ü*, 1:213, l. 13; a lyric written in 1361 by Hsing Shu-heng (14th century), *Ch'üan Chin Yüan tz'u*, 2:1144, lower register, l. 5; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 2, p. 2b, l. 10–p. 3a, l. 1; *Yü-chüeh chi*, scene 7, p. 18, l. 2; *Wang Chao-chün ch'u-sai ho-jung chi*, *chüan* 1, scene 3, p. 5a, ll. 3–4; *Yen-chih chi*, *chüan* 2, scene 34, p. 20a, l. 6; *Shuang-lieh chi*, scene 42, p. 114, l. 11; a song by Wang K'o-tu (c. 1526–c. 1594), *Ch'üan Ming san-ch'ü*, 2:2460, l. 10; a song by Hsüeh Lun-tao (c. 1531–c. 1600), ibid., 3:2777, l. 4; and a host of other occurrences, too numerous to list.

23. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by Chou Tun-i (1017–73), *Ch'üan Sung shih*, 8:5066, l. 9; a set of quatrains by Emperor Hui-tsung of the Sung dynasty (r. 1100–1125), ibid., 26:17059, l. 16; a poem by Chu Shu-chen (fl. 1078–1138), ibid., 28:17980, l. 13; a lyric by Li Kang (1083–1140), *Ch'üan Sung tz'u*, 2:907, upper register, l. 8; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 27b, l. 9; a song suite by Sung Fang-hu (14th century), *Ch'üan Yüan san-ch'ü*, 2:1306, l. 9; a song suite by Lan Ch'u-fang (14th century), ibid., 2:1628, ll. 10–11; *Huang T'ing-tao yeh-tsou Liu-hsing ma*, scene 2, p. 93, l. 3; *P'o-yao chi*, *chüan* 2, scene 27, p. 34a, l. 7; *Shui-hu ch'üan-chuan*, vol. 3, ch. 69, p. 1169, l. 8; *Liu sheng mi Lien chi*, *chüan* 2, p. 7a, l. 7; *Yen-chih chi*, *chüan* 2, scene 30, p. 16b, l. 4; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 1b, l. 3; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 4, p. 29b, l. 2; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 4, p. 10b, l. 3; and an abundance of other occurrences, too numerous to list.

24. The four characters that constitute this expression are used in Buddhist temples to refer to the effigies of the Four Heavenly Kings who protect the premises. The expression occurs ubiquitously in Chinese literature. See, e.g., a song allegedly written by an emperor during the eighth century in *Tun-huang ch'ü chiao-lu*, p. 50, l. 13; *Chiu T'ang shu* (Old history of the T'ang dynasty), comp. Liu Hsü (887–946) et al., 16 vols. (Peking: Chung-hua shu-chü, 1975), vol. 3, *chüan* 21, p. 822, ll. 8–9; a lyric by Chang Chi-hsien (1092–1126), *Ch'üan Sung tz'u*, 2:758, lower register, l. 4; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 10a, l. 8; *Yüan-ch'ü hsüan*, 4:1479, l. 8; *Yüan-ch'ü hsüan wai-pien*, 1:135, l. 14; *Sha-kou chi*, scene 35,

p. 120, l. 4; a song by Wu Hung-tao (14th century), *Ch'üan Yüan san-ch'ü*, 1:727, l. 2; a song suite by Sung Fang-hu (14th century), ibid., 2:1310, l. 1; *Chao-shih ku-erh chi*, *chüan* 1, scene 8, p. 12b, l. 8; *P'o-yao chi*, *chüan* 1, scene 3, p. 7a, l. 2; *Yü-huan chi*, scene 34, p. 130, ll. 6–7; a lyric by Ch'en Hsün (1385–1462), *Ch'üan Ming tz'u*, 1:246, lower register, l. 4; a set of songs by Liu Liang-ch'en (1482–1551), *Ch'üan Ming san-ch'ü*, 2:1319, l. 10; a lyric by Yang Shen (1488–1559), *Ch'üan Ming tz'u*, 2:825, lower register, l. 12; a set of songs by Chin Luan (1494–1583), ibid., 2:1579, l. 1; *Wang chao-chün ch'u-sai ho-jung chi*, *chüan* 1, scene 10, p. 25a, l. 1; *Hsi-yu chi*, vol. 1, ch. 36, p. 413, l. 3; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 18a, l. 3; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 1, p. 4a, l. 8; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 2, p. 24, l. 13; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 12, ch. 119, p. 37a, l. 4; and an abundance of other occurrences, too numerous to list.

25. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., *T'ai-tzu ch'eng-tao ching* (Sutra on how the crown prince [Śākyamuni] attained the Way), in *Tun-huang pien-wen chi*, 1:286, l. 4; *Wei-mo-chieh ching chiang-ching wen* (Sutra lecture on the Vimalakīrti sutra), text no. 4, in ibid., 2:598, l. 3; a set of songs by the Buddhist monk T'ai-ch'in (d. 974), *Ch'üan T'ang shih pu-pien*, 3:1389, l. 11; a poem by the Buddhist monk Tsung-kao (1089–1163), *Ch'üan Sung shih*, 30:19396, l. 8; a lyric by Ma Yü (1123–83), *Ch'üan Chin Yüan tz'u*, 1:277, upper register, l. 2; *I-chien chih*, vol. 1, *chia-chih* (first record), *chüan* 14, p. 123, l. 6; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 16, p. 24b, l. 9; *Shui-hu ch'üan-chuan*, vol. 4, ch. 90, p. 1467, l. 5; *Lü Tung-pin fei-chien chan Huang-lung*, p. 464, l. 15; *Tung Yung yü-hsien chuan*, p. 241, l. 15; *Yüeh-ming Ho-shang tu Liu Ts'ui*, p. 437, l. 12; *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 7, p. 40b, l. 9; *Ch'ien-t'ang Hu-yin Chi-tien Ch'an-shih yü-lu*, p. 8b, l. 10; *Ssu-hsi chi*, scene 37, p. 94, l. 9; *Hsi-yu chi*, vol. 1, ch. 17, p. 199, l. 10; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 21, p. 271, l. 2; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 6, ch. 42, p. 16b, l. 10; and an abundance of other occurrences, too numerous to list.

26. This formulaic four-character expression occurs in a lyric by Ma Yü (1123–83), *Ch'üan Chin Yüan tz'u*, 1:379, upper register, l. 7; *Fo-yin shih ssu t'iao Ch'in-niang*, p. 233, l. 6; *Lü Tung-pin fei-chien chan Huang-lung*, p. 462, ll. 10–11; and the middle-period vernacular story *Cha-ch'uan Hsiao Ch'en pien Pa-wang* (In Cha-ch'uan Hsiao Ch'en rebukes the Hegemon-King), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 320, l. 6.

27. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 2, n. 36.

28. The proximate source of the above set piece of parallel prose describing the temple, with some textual variation, is a passage in *Shui-hu ch'üan-chuan*, vol. 1, ch. 6, p. 102, ll. 2–5.

29. The proximate source of this set piece of parallel prose, with insignificant textual variations, is a passage in ibid., vol. 2, ch. 45, p. 732, ll. 4–7.

30. This four-character expression occurs in *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 8, p. 23a, l. 6.

31. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Hsiang Tzu-yin (1085–1152), *Ch'üan Sung tz'u*, 2:952, upper register, l. 8; a lyric by Shih Hao (1106–94), ibid., 2:1283, upper register, ll. 8–9; a lyric by Hsin Ch'i-chi (1140–1207), ibid., 3:1965, lower register, l. 10; a lyric by Cheng Yü (cs 1184), ibid., 4:2300, lower register, l. 16; a lyric by Chao I-fu (1189–1256), ibid., 4:2674, lower register, l. 7; a lyric by Yüan Hao-wen (1190–1257), *Ch'üan Chin Yüan tz'u*, 1:132, lower register, l. 2; the early vernacular story *Chang Ku-lao chung-kua ch'ü Wen-nü* (Chang Ku-lao plants melons

and weds Wen-nü), in *Ku-chin hsiao-shuo*, vol. 2, *chüan* 33, p. 488, l. 7; *Wu Lun-ch'üan Pei*, *chüan* 2, scene 14, p. 24a, l. 8; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 5, p. 19a, ll. 8–9; and a host of other occurrences, too numerous to list.

32. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 3:1027, l. 12; *Han Yüan-shuai an-tu Ch'en-ts'ang*, scene 1, p. 5b, l. 13; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 36, p. 106, l. 6; *Shang Lu san-yüan chi*, *chüan* 2, scene 22, p. 3a, l. 3; *Tu Li-niang mu-se huan-hun*, p. 534, l. 14; *Li Yün-ch'ing te-wu sheng-chen*, scene 2, p. 5b, l. 12; *Shih Chen-jen ssu-sheng so pai-yüan*, scene 2, p. 6a, l. 2; *T'ou-pi chi*, *chüan* 2, scene 33, p. 30a, l. 3; *Hsi-yu chi*, vol. 1, ch. 36, p. 418, l. 7; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 25, p. 332, ll. 12–13; *Mu-tan t'ing*, scene 10, p. 48, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 8, ch. 58, p. 12b, l. 6; and a host of other occurrences, too numerous to list.

33. This four-character expression occurs in *Hua-teng chiao Lien-nü ch'eng-Fo chi*, p. 195, l. 5. A synonymous variant also occurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 89, p. 12b, l. 7.

34. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., an anonymous song in *Yüeh-fu ch'ün-chu*, *chüan* 1, p. 20, l. 10; *Yüan-ch'ü hsüan*, 1:401, l. 4; *T'ien-pao i-shih chu-kung-tiao*, p. 183, l. 2; *K'an p'i-hsüeh tan-cheng Erh-lang Shen*, p. 244, l. 5; *Shui-hu ch'üan-chuan*, vol. 2, ch. 52, p. 858, l. 3; *Feng-yüeh Nan-lao chi*, scene 1, p. 2b, l. 11; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 13, p. 68b, ll. 1–2; *Pao-chien chi*, scene 28, p. 51, l. 8; and an abundance of other occurrences, too numerous to list.

35. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Ts'ai Shen (1088–1156), *Ch'üan Sung tz'u*, 2:1011, upper register, l. 16; a lyric by Tseng Ti (1109–80), ibid., 2:1316, lower register, l. 14; a lyric by Fan Ch'eng-ta (1126–93), ibid., 3:1616, lower register, ll. 13–14; a lyric by Hsin Ch'i-chi (1140–1207), ibid., 3:1879, lower register, l. 5; a lyric by Liu Ping-chung (13th century), *Ch'üan Chin Yüan tz'u*, 2:618, lower register, l. 6; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 1, scene 3, p. 32, l. 15; a lyric by Yü Chi (1272–1348), *Ch'üan Chin Yüan tz'u*, 2:863, lower register, l. 17–864, upper register, l. 1; a lyric by Chang Yeh (13th–14th centuries), ibid., 2:897, upper register, l. 9; *Yüan-ch'ü hsüan wai-pien*, 2:350, l. 4; a lyric by Ch'ü Yu (1341–1427), *Ch'üan Ming tz'u*, 1:171, upper register, l. 1; the anonymous Yüan-Ming tsa-chü drama *Liang-shan wu-hu ta chieh-lao* (The five tigers of Liang-shan carry out a great jailbreak), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, scene 4, p. 7b, l. 12; *Huai-hsiang chi*, scene 26, p. 83, l. 2; a set of songs by Huang O (1498–1569), *Ch'üan Ming san-ch'ü*, 2:1746, l. 9; a lyric by Kao Lien (1527–c. 1603), *Ch'üan Ming tz'u*, 3:1174, lower register, l. 11; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 19, p. 31b, l. 1; and a host of other occurrences, too numerous to list.

36. A synonymous variant of this line occurs in *Chang Hsieh chuang-yüan*, scene 23, p. 121, ll. 3–4. It occurs in the same form as in the novel in *Sha-kou chi*, scene 10, p. 32, l. 3; *Ching-ch'ai chi*, scene 13, p. 39, l. 12; *Pai-t'u chi*, scene 31, p. 82, l. 3; *Pai-she chi*, *chüan* 2, scene 36, p. 38b, l. 1; *Chin-yin chi*, *chüan* 1, scene 7, p. 10a, l. 3; *P'o-yao chi*, *chüan* 1, scene 12, p. 35a, ll. 6–7; and the ch'uan-ch'i drama *Ch'ien-chin chi* (The thousand pieces of gold), by Shen Ts'ai (15th century), *Liu-shih chung ch'ü* ed., scene 8, p. 20, l. 11.

Chapter 90

1. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by Liu Shang (late 8th century), *Ch'üan T'ang shih*, vol. 5, *chüan* 304, p. 3463, l. 10; a quatrain by Wu Yüan-heng (758–815), ibid., vol. 5, *chüan* 317, p. 3577, l. 10; a quatrain by Liu Yü-hsi (772–842), ibid., vol. 6, *chüan* 365, p. 4114, l. 12; a poem by Po Chü-i (772–846), ibid., vol. 7, *chüan* 427, p. 4703, l. 7; a poem by Lu Kuei-meng (fl. 865–881), ibid., vol. 9, *chüan* 625, p. 7183, l. 11; a poem by Cheng Ku (cs 887), ibid., vol. 10, *chüan* 676, p. 7742, l. 10; a quatrain attributed to Lü Tung-pin (9th century), ibid., vol. 12, *chüan* 858, p. 9703, l. 7; a quatrain by the Buddhist monk Chih-yüan (976–1022), *Ch'üan Sung shih*, 3:2544, l. 3; a quatrain by Hsü Chi (1028–1103), ibid., 11:7702, l. 4; a poem by Mao P'ang (1067–c. 1125), ibid., 21:14121, l. 5; a lyric by Hsin Ch'i-chi (1140–1207), *Ch'üan Sung tz'u*, 3:1921, upper register, ll. 11–12; a lyric by Wang Shen (1155–1227), ibid., 3:2196, upper register, l. 15; a lyric by Kuo Ying-hsiang (b. 1158, cs 1181), ibid., 4:2225, upper register, ll. 9–10; a lyric written in 1239 by Li Tseng-po (1198–c. 1265), ibid., 4:2807, lower register, l. 4; a lyric by Wang Yün (1228–1304), *Ch'üan Chin Yüan tz'u*, 2:678, lower register, l. 7; a lyric by Liu Yin (1249–93), ibid., 2:782, lower register, l. 4; the early vernacular story *Ts'ui Tai-chao sheng-ssu yüan-chia* (Artisan Ts'ui and his ghost wife), in *Ching-shih t'ung-yen*, *chüan* 8, p. 91, l. 12; *Pai-t'u chi*, scene 9, p. 28, l. 4; a lyric by Huang Hsi (1468–1525), *Ch'üan Ming tz'u pu-pien*, 1:164, lower register, l. 14; a set of songs by Wang Chiu-ssu (1468–1551), *Ch'üan Ming san-ch'ü*, 1:932, l. 2; a lyric written in 1527 by Li Fan (cs 1506), *Ch'üan Ming tz'u*, 2:583, lower register, l. 13; a song suite by Chang Feng-i (1527–1613), *Ch'üan Ming san-ch'ü*, 3:2611, l. 3; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), ibid., 3:2735, l. 2; and an abundance of other occurrences, too numerous to list.

2. A positive rather than negative variant of this couplet occurs in *Wu Lun-ch'üan Pei*, *chüan* 1, scene 6, p. 29a, l. 6.

3. This poem, with insignificant textual variations, occurs in *Ming-hsin pao-chien*, *chüan* 2, p. 4b, ll. 5–7.

4. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a eulogy by Liu Ling (3rd century), *Wen-hsüan* (Selections of refined literature), comp. Hsiao T'ung (501–31), 3 vols., fac. repr. (Peking: Chung-hua shu-chü, 1981), vol. 3, *chüan* 47, p. 8a, l. 7; a lyric by Liu Yung (cs 1034), *Ch'üan Sung tz'u*, 1:20, lower register, l. 1; a lyric by Yen Shu (991–1055), *Ch'üan Sung tz'u pu-chi* (Supplement to Complete *tz'u* lyrics of the Sung), comp. K'ung Fan-li (Peking: Chung-hua shu-chü, 1981), p. 2, lower register, l. 7; a literary tale in *Ch'ing-so kao-i* (Lofty sentiments from the green latticed windows), comp. Liu Fu (fl. 1040–1113) (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1958), *ch'ien-chi*, *chüan* 4, p. 39, l. 1; a lyric by Shen Ying (cs 1160), *Ch'üan Sung tz'u*, 3:1650, upper register, l. 5; a lyric by Chao Shan-k'uo (12th century), ibid., 3:1989, lower register, l. 11; a lyric written in 1204 by Kuo Ying-hsiang (b. 1158, cs 1181), ibid., 4:2224, upper register, l. 14; a lyric by Li Chün-ming (1176–c. 1256), *Ch'üan Chin Yüan tz'u*, 1:65, upper register, l. 12; a lyric by Yüan Hao-wen (1190–1257), ibid., 1:131, upper register, l. 12; a lyric by Liu Chih-yüan (13th century), ibid., 1:573, lower register, l. 12; a lyric by Ts'ao Po-ch'i (1255–1333), ibid., 2:817, upper register, l. 6; a song suite by Sung Fang-hu (14th century), *Ch'üan Yüan san-ch'ü*, 2:1309, l. 10; *Yüan-ch'ü hsüan*, 2:727, l. 11; the early vernacular story *Ts'ui Ya-nei pai-yao chao-yao* (The white falcon of Minister Ts'ui's son embroils him with demons), in *Ching-shih t'ung-yen*, *chüan* 19, p. 268, l. 1; *Ch'ing-ho hsien chi-mu ta-hsien*, p. 218, l. 8; a lyric by Ku Hsün (1418–1505), *Ch'üan Ming tz'u*, 1:293, lower register, l. 11; a lyric by Shih Chien (1434–96), ibid., 1:345, lower register, l. 6; a set of

songs by K'ang Hai (1475–1541), *Ch'üan Ming san-ch'ü*, 1:1136, l. 4; a song suite by Wang Ch'ung (1494–1533), ibid., 2:1569, l. 4; a pair of songs by Chang Lien (cs 1544), ibid., 2:1673, ll. 2–3; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 3, p. 154, l. 14; *Pa-i chi*, scene 11, p. 26, l. 7; *Hsi-yu chi*, vol. 2, ch. 63, p. 726, l. 11; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2716, l. 12; and an abundance of other occurrences, too numerous to list.

5. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Wu Yüan-heng (758–815), *Ch'üan T'ang shih*, vol. 5, *chüan* 316, p. 3546, l. 12; a remark attributed to Po Chü-i (772–846) in *T'ang chih-yen* (A gleaning of T'ang anecdotes), by Wang Ting-pao (870–c. 954) (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), *chüan* 13, p. 149, l. 11; a remark attributed to Ch'en T'uan (895–989), in *Hsiang-shan yeh-lu* (An informal record compiled in Hsiang-shan), by the Buddhist monk Wen-ying (11th century), in *Shuo-k'u* (A treasury of literary tales), comp. Wang Wen-ju (fl. early 20th century), originally published in 1915, fac. repr., 2 vols. (Taipei: Hsin-hsing shu-chü, 1963), vol. 1, *chüan* 4, p. 3a, l. 2; a lyric by Emperor Hui-tsung of the Sung dynasty (r. 1100–1125), *Ch'üan Sung tz'u*, 2:896, lower register, l. 2; a quatrain by Fan Ch'eng-ta (1126–93), *Ch'üan Sung shih*, 41:25982, l. 16; a lyric by Wang Chi-ch'ang (12th century), *Ch'üan Chin Yüan tz'u*, 1:554, upper register, ll. 14–15; a lyric by Yao Shu-yao (cs 1154), *Ch'üan Sung tz'u*, 3:1549, upper register, l. 7; a lyric by Shen Tuan-chieh (12th century), ibid., 3:1682, upper register, l. 6; a lyric by Chao Ch'ang-ch'ing (12th century), ibid., 3:1781, upper register, l. 16; *Meng-liang lu* (Record of the millet dream), comp. Wu Tzu-mu (13th century), pref. dated 1274, in *Tung-ching meng-hua lu [wai ssu-chung]* (A dream of past splendors in the Eastern Capital [plus four other works]), comp. Meng Yüan-lao (12th century) et al. (Shanghai: Shang-hai ku-chi wen-hsüeh ch'u-pan she, 1956), *chüan* 2, p. 148, l. 13; a set of songs by Hsüeh Ang-fu (14th century), *Ch'üan Yüan san-ch'ü*, 1:710, l. 4; *Chin-ming ch'ih Wu Ch'ing feng Ai-ai*, p. 464, l. 11; *P'i-p'a chi*, scene 9, p. 59, l. 3; *P'o-yao chi*, *chüan* 1, scene 11, p. 31a, l. 10; a lyric by Ku Hsün (1418–1505), *Ch'üan Ming tz'u*, 1:298, lower register, l. 3; a lyric by Lu Ko (cs 1481), ibid., 2:379, lower register, ll. 6–7; *Nan Sung chih-chuan*, vol. 1, *chüan* 1, p. 12b, l. 8; *Ssu-hsi chi*, scene 5, p. 13, l. 1; and an abundance of other occurrences, too numerous to list.

6. The character Li Kuei, with the nickname of Shantung Yaksha, is taken from the early vernacular story *Yang Wen lan-lu hu chuan* (The story of Yang Wen, the road-blocking tiger), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 174, l. 1.

7. The Shao-lin school of combat with quarterstaffs and the Yüeh Fei school of boxing are two well-known traditions of martial arts.

8. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 2, n. 2.

9. The proximate source of this set piece of rhyming parallel prose, with minor textual variations, is a passage in *Yü-huan chi*, scene 14, p. 45, ll. 1–7.

10. The words *li* and *shih* for "pears" and "persimmons" pun with the compound *li-shih* meaning "profitable business," so depictions of these fruits often occur as auspicious symbols in Chinese art. See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art* (San Francisco: Asian Art Museum, 2006), p. 155.

11. This expression is the name of a domino combination, for a picture of which see *San-ts'ai t'u-hui* (Assembled illustrations from the three realms), comp. Wang Ch'i (c. 1535–c. 1614), pref. dated 1609, 6 vols., fac. repr. (Taipei: Ch'eng-wen ch'u-pan she, 1970), vol. 4, *Jen-shih* (Human affairs), *chüan* 8, p. 44b. It also occurs in an anonymous song suite

playing on the subject of domino combinations in *Ch'ün-yin lei-hsüan*, 4:2353, l. 5; and in *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 6, ch. 47, p. 58b, l. 7.

12. This four-character expression occurs in *Yang Wen lan-lu hu chuan*, p. 173, l. 11.

13. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 1:3, l. 2.

14. This four-character expression occurs in *Feng-yüeh Nan-lao chi*, *hsieh-tzu* (wedge), p. 1, l. 8; and *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 1, p. 8b, l. 7.

15. Variants of this proverbial couplet occur ubiquitously in Chinese vernacular literature. See, e.g., the prose preface to an encomium by the Buddhist monk I-ch'ing (1032–83), *Ch'üan Sung shih*, 12:8218, l. 17; *Yüan-ch'ü hsüan wai-pien*, 2:413, l. 9; *Ching-ch'ai chi*, scene 24, p. 76, l. 9; *Ch'ien-chin chi*, scene 12, p. 33, l. 10; *Hsiu-ju chi*, scene 13, p. 38, l. 3; *Ch'en Hsün-chien Mei-ling shih-ch'i chi*, p. 127, ll. 9–10; *Hung-fu chi*, scene 14, p. 26, l. 11; *Yü-chüeh chi*, scene 13, p. 40, l. 10; *Hsi-yu chi*, vol. 1, ch. 21, p. 241, l. 13; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 82b, ll. 8–9; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 9, p. 115, l. 1.

16. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 9, p. 418, l. 19; *Shui-hu ch'üan-chuan*, vol. 4, ch. 98, p. 1539, l. 15; *Hsi-yu chi*, vol. 1, ch. 17, p. 200, l. 14; *Mu-tan t'ing*, scene 38, p. 197, l. 9; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 4, ch. 40, p. 64a, l. 6.

17. This line occurs independently in the middle-period vernacular story *Li Yüan Wu-chiang chiu chu-she* (Li Yüan saves a red snake on the Wu River), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 324, l. 6.

18. This quatrain occurs verbatim in the middle-period vernacular story *Ts'ao Po-ming ts'o-k'an tsang chi* (The story of Ts'ao Po-ming and the mistaken identification of the booty), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 210, ll. 14–15.

19. This proverbial couplet occurs in *Hsi-yu chi*, vol. 2, ch. 99, p. 1120, l. 14; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 4, p. 52, ll. 10–11.

20. This line occurs in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 5, p. 57, l. 14.

21. A variant of this line occurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 94, p. 9b, l. 9.

22. On this figure see Roy, *The Plum in the Golden Vase*, vol. 3, chap. 49, n. 83.

23. A version of this poem, with considerable textual variation in the first couplet, has already occurred in the novel as the closing poem of chapter 49. See ibid., p. 202, ll. 1–8.

Chapter 91

1. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Hsüeh Jen-kuei cheng-Liao shih-lüeh*, p. 30, l. 13; a lyric by Liu Chi (1311–75), *Ch'üan Ming tz'u*, 1:88, lower register, l. 9; *Chien-teng yü-hua*, *chüan* 1, p. 154, l. 8; a song suite by Chu Yu-tun (1379–1439), *Ch'üan Ming san-ch'ü*, 1:360, l. 12; an anonymous song suite in *Sheng-shih hsin-sheng*, p. 554, l. 5; *Ming-feng chi*, scene 20, p. 87, l. 8; *Shuang-lieh chi*, scene 4, p. 11, l. 11; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 8, p. 86b, l. 1; and a host of other occurrences, too numerous to list.

2. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., a speech attributed to the Buddhist monk Chao-chou Ts'ung-shen (778–897), *Wu-teng hui-yüan*, vol. 1, *chüan* 4, p. 199, ll. 7–8; a speech attributed to the Buddhist monk K'o-ch'in (1063–1135), ibid., vol. 3, *chüan* 19, p. 1257, l. 15; *Ch'i-kuo ch'un-ch'iu*

p'ing-hua, p. 48, l. 3; *San-kuo chih p'ing-hua*, p. 35, l. 8; *San-kuo chih t'ung-su yen-i*, *chüan* 2, p. 58, l. 12; *Shui-hu ch'üan-chuan*, vol. 2, ch. 46, p. 763, l. 1; *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 5, p. 6a, l. 6; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 3, p. 26b, l. 2; and an abundance of other occurrences, too numerous to list.

3. Variants of this proverbial couplet occur frequently in Chinese vernacular literature. See, e.g., *T'ai-kung chia-chiao* (Family teachings of T'ai-kung), in Chou Feng-wu, *Tun-huang hsieh-pen T'ai-kung chia-chiao yen-chiu* (A study of the Tun-huang manuscripts of the *T'ai-kung chia-chiao*) (Taipei: Ming-wen shu-chü, 1986), p. 21, l. 5; *Yüan-ch'ü hsüan*, 2:581, l. 16; *Yüan-ch'ü hsüan wai-pien*, 1:332, l. 18; *Chao-shih ku-erh chi*, *chüan* 2, scene 41, p. 36b, l. 4; the earliest extant printed edition of the Yüan-Ming ch'uan-ch'i drama *[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi* ([Newly compiled] Liu Chih-yüan's return home: The white rabbit), in *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an*, *ts'e* 12, p. 19a, ll. 5–6; *Hsiang-nang chi*, scene 30, p. 89, l. 6; *Hsün-ch'in chi*, scene 21, p. 72, l. 12; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 6, p. 9b, l. 4; *T'ou-pi chi*, *chüan* 2, scene 33, p. 28b, l. 9; and *Pa-i chi*, scene 40, p. 86, l. 3. It occurs in the same form as in the novel in *Yüan-ch'ü hsüan*, 3:869, l. 7. The first line of the couplet also occurs independently in *Lü-shih ch'un-ch'iu* (The spring and autumn annals of Mr. Lü), comp. Lü Pu-wei (d. 235 B.C.), in *Chu-tzu chi-ch'eng* (A corpus of the philosophers), 8 vols. (Hong Kong: Chung-hua shu-chü, 1978), vol. 6, *chüan* 1, p. 3, l. 10; *Huai-nan tzu* (Book of the Prince of Huai-nan), comp. Liu An (d. 122 B.C.), *Huai-nan hung-lieh chi-chieh* (Collected commentaries on the *Huai-nan tzu*), ed. Liu Wen-tien, 2 vols. (Taipei: T'ai-wan Shang-wu yin-shu kuan, 1969), vol. 2, *chüan* 15, p. 20b, l. 10; a poem by Chou Chih-wei (cs 1097), *Ch'üan Sung shih*, 22:14768, l. 4; and *Chien-teng hsin-hua*, *chüan* 3, p. 71, l. 12.

4. This proverbial saying occurs in *Yüan-ch'ü hsüan*, 4:1734, l. 12; and *Hsi-yu chi*, vol. 1, ch. 3, p. 32, ll. 11–12.

5. This proverbial couplet occurs often in Chinese vernacular literature. See, e.g., *Ming-hsin pao-chien*, *chüan* 1, p. 2a, l. 6; *Yu-kuei chi*, scene 26, p. 78, l. 11; *Huang hsiao-tzu*, *chüan* 2, scene 22, p. 23b, l. 3; *Hsün-ch'in chi*, scene 12, p. 36, l. 6; *Hsiang-nang chi*, scene 29, p. 84, l. 7; *Hsi-yu chi*, vol. 1, ch. 18, p. 204, l. 13; and *K'o-tso chui-yü*, *chüan* 1, p. 10, l. 12. The first line also occurs independently in a poem attributed to Lü Tung-pin (9th century), *Ch'üan T'ang shih*, vol. 12, *chüan* 858, p. 9704, l. 8; a lyric by Wang Che (1112–70), *Ch'üan Chin Yüan tz'u*, 1:203, lower register, l. 14; a set of songs by Chang Yang-hao (1270–1329), *Ch'üan Yüan san-ch'ü*, 1:435, l. 3; *Yüan-ch'ü hsüan*, 2:844, l. 20; *Chin-t'ung Yü-nü Chiao Hung chi*, p. 10, l. 4; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 18, p. 28b, l. 7; *Shuang-chu chi*, scene 12, p. 35, l. 3; *Ming-chu chi*, scene 31, p. 98, l. 6; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2809, l. 3; and an abundance of other occurrences, too numerous to list.

6. This example of a *hsieh-hou yü* turns on a pun between the words *tung* meaning "to freeze," and *tung* meaning "to move."

7. A variant of this proverbial couplet occurs in *Yüan-ch'ü hsüan wai-pien*, 1:51, l. 5.

8. This four-character expression occurs in the long literary tale *Chiao Hung chuan* (The Story of Chiao-niang and Fei-hung), by Sung Yüan (14th century), in *Ku-tai wen-yen tuan-p'ien hsiao-shuo hsüan-chu, erh-chi* (An annotated selection of classic literary tales, second collection), ed. Ch'eng Po-ch'üan (Shanghai: Shang-hai ku-chi ch'u-pan she, 1984), p. 293, l. 8; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 98, p. 5b, l. 8.

9. This proverbial saying occurs in *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 439, l. 4; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 16, p. 25a, l. 8; and *Yen-chih chi*, *chüan* 2,

scene 33, p. 19b, l. 11. A synonymous variant of this saying also occurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 93, p. 8a, ll. 6–7.

10. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Cheng Chieh-shih li-kung shen-pi kung*, p. 663, l. 10; *Hsiao fu-jen chin-ch'ien tseng nien-shao*, p. 223, l. 10; *Chin-ch'ai chi*, scene 31, p. 58, l. 2; *Hsiang-nang chi*, scene 25, p. 72, l. 6; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 11, p. 503, l. 24; *Ming-chu chi*, scene 7, p. 18, l. 6; the middle-period vernacular story *Liu Ch'i-ch'ing shih-chiu Wan-chiang Lou chi* (Liu Ch'i-ch'ing indulges in poetry and wine in the Riverside Pavilion), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 1, l. 10; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, p. 41a, l. 2; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 2, *chüan* 8, p. 22a, l. 5; *Hsi-yu chi*, vol. 1, ch. 9, p. 90, l. 2; *Pai-chia kung-an*, *chüan* 6, ch. 52, p. 8b, l. 13–p. 9a, l. 1; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 4, ch. 36, p. 37a, l. 6; and a host of other occurrences, too numerous to list. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 91, p. 8a, l. 5.

11. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Wang An-shih (1021–86), as quoted in *Chi-le pien* (Chicken ribs collection), by Chuang Ch'o (c. 1090–c. 1150), pref. dated 1133 (Peking: Chung-hua shu-chü, 1983), *chüan* 1, p. 2, l. 2; a poem by Feng Shan (cs 1057, d. 1094), *Ch'üan Sung shih*, 13:8664, l. 4; a lyric by Tung Te-yüan (1096–1163), *Ch'üan Sung tz'u*, 2:1168, lower register, l. 9; *Yüan-ch'ü hsüan*, 1:297, l. 2; *Yüan-ch'ü hsüan wai-pien*, 1:324, l. 11; *Ching-ch'ai chi*, scene 2, p. 3, l. 12; *Chin-yin chi*, *chüan* 1, scene 6, p. 7b, ll. 1–2; the early vernacular story *Yü Chung-chü t'i-shih yü shang-huang* (Yü Chung-chü composes a poem and meets the retired emperor, Sung Kao-tsung [r. 1127–62]), in *Ching-shih t'ung-yen*, *chüan* 6, p. 67, l. 12; the anonymous Yüan-Ming tsa-chü drama *Nü ku-ku shuo-fa sheng-t'ang chi* (The nun who took the pulpit to expound the dharma), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, *hsieh-tzu* (wedge), p. 1a, l. 11; *P'o-yao chi*, *chüan* 1, scene 5, p. 14b, l. 9; *Chin-ch'ai chi*, scene 2, p. 5, l. 17; the tsa-chü drama *Cho Wen-chün ssu-pen Hsiang-ju* (Cho Wen-chün elopes with [Ssu-ma] Hsiang-ju), by Chu Ch'üan (1378–1448), in *Ming-jen tsa-chü hsüan*, scene 3, p. 129, ll. 3–4; *Shen-hsiang ch'üan-pien*, *chüan* 634, p. 16a, l. 6; *Shang Lu san-yüan chi*, *chüan* 2, scene 27, p. 14b, ll. 3–4; the anonymous Ming tsa-chü drama *Wang Wen-hsiu Wei-t'ang ch'i-yü chi* (The story of Wang Wen-hsiu's remarkable encounter in Wei-t'ang), in *Ku-pen Yüan Ming tsa-chü*, vol. 4, scene 1, p. 1a, l. 12; *Yen-chih chi*, *chüan* 1, scene 5, p. 6b, l. 9; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2895, l. 13; and an abundance of other occurrences, too numerous to list.

12. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan wai-pien*, 2:445, l. 10; *Liang-shan wu-hu ta chieh-lao*, scene 2, p. 2b, l. 14; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 2, p. 96, l. 15; *Shui-hu ch'üan-chuan*, vol. 1, ch. 13, p. 187, l. 11; the ch'uan-ch'i drama *Lien-huan chi* (A stratagem of interlocking rings), by Wang Chi (1474–1540) (Peking: Chung-hua shu-chü, 1988), scene 6, p. 14, l. 9; *Shuang-lieh chi*, scene 2, p. 3, l. 9; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 4, ch. 25, p. 3a, l. 5.

13. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Tun-huang pien-wen chi*, 1:405, l. 14; ibid., 2:815, l. 7; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 2, scene 1, p. 51, l. 14; *Yüan-ch'ü hsüan*, 4:1302, l. 3; *Hua-teng chiao Lien-nü ch'eng-Fo chi*, p. 202, l. 9; *Ching-ch'ai chi*, scene 3, p. 6, ll. 8–9; *P'i-p'a chi*, scene 6, p. 43, l. 13; *Yü-huan chi*, scene 26, p. 94, l. 9; *Pai-t'u chi*, scene 16, p. 48, ll. 7–8; *Ming-chu chi*, scene 7, p. 18, l. 1; *San Sui p'ing-yao chuan*, *chüan* 1, ch. 4, p. 38a, ll. 7–8; *K'uai-tsui Li Ts'ui-lien chi*, p. 53, l. 5; *Hsi-yu chi*, vol. 1, ch. 19, p. 214, l. 13; *Mu-lien chiu-mu*

ch'üan-shan hsi-wen, *chüan* 3, p. 32b, l. 4; *Kuan-yüan chi*, scene 15, p. 31, l. 6; and *Mu-tan t'ing*, scene 55, p. 277, l. 13.

14. This four-character expression is of Buddhist origin and occurs ubiquitously in Chinese literature. See, e.g., a speech by the Buddhist monk Ling-tsun (845–919), *Wu-teng hui-yüan*, vol. 1, *chüan* 5, p. 296, l. 11; *Lu-shan Yüan-kung hua*, 1:174, l. 1; a quatrain by Han Wei (1017–98), *Ch'üan Sung shih*, 8:5285, l. 2; a poem by Li Kang (1083–1140), ibid., 27:17589, l. 14; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 72b, l. 9; a commentary on the *Diamond Sutra*, by Yen Ping (d. 1212), as quoted in *Chin-kang ching chi-chu* (The *Vajracchedikā prajñāpāramitā sutra* with collected commentaries), comp. by the Yung-lo emperor of the Ming dynasty (r. 1402–24), pref. dated 1424, fac. repr. of original edition (Shanghai: Shang-hai ku-chi ch'u-pan she, 1984), p. 113a, column 6; *Chu-tzu yü-lei* (Classified sayings of Master Chu), comp. Li Ching-te (13th century), 8 vols. (Taipei: Cheng-chung shu-chü, 1982), vol. 3, *chüan* 35, p. 16a, l. 7; *P'i-p'a chi*, scene 33, p. 182, l. 8; *Wu Lun-ch'üan Pei*, *chüan* 1, scene 5, p. 22b, l. 2; a lyric by Wang Chiao (1514–70), *Ch'üan Ming tz'u pu-pien*, 1:430, upper register, l. 3; *[Hsiao-shih] Chen-k'ung pao-chüan* ([Clearly presented] Precious volume on [the teaching of the Patriarch] Chen-k'ung), in *Pao-chüan ch'u-chi*, 19:281, l. 11; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 50a, l. 5; *Ssu-sheng yüan* (Four cries of a gibbon), by Hsü Wei (1521–93), originally published in 1588, ed. and annot. Chou Chung-ming (Shanghai: Shang-hai ku-chi ch'u-pan she, 1984), p. 21, l. 1; and a host of other occurrences, too numerous to list.

15. This formulaic four-character expression occurs together with the preceding one in *Fo-shuo Huang-chi chieh-kuo pao-chüan* (Precious volume expounded by the Buddha on the karmic results of the era of the Imperial Ultimate), originally published in 1430, in *Pao-chüan ch'u-chi*, 10:328, l. 5; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan*, 8:17, l. 5; and *Hsi-yu chi*, vol. 1, ch. 2, p. 13, l. 7. It also occurs independently in *Tsu-t'ang chi*, *chüan* 1, p. 6, l. 23; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 108b, l. 5; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 1, p. 3, l. 10.

16. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain attributed to Fu Tsai (8th century), *Ch'üan T'ang shih*, vol. 7, *chüan* 472, p. 5354, l. 10; a quatrain written in 1119 by Ts'ai Ching (1046–1126), *Ch'üan Sung shih*, 18:11945, l. 14; *Chang Hsieh chuang-yüan*, scene 21, p. 113, l. 3; a song suite by Kuan Han-ch'ing (13th century), *Ch'üan Yüan san-ch'ü*, 1:180, l. 11; *Yüan-ch'ü hsüan*, 3:1276, l. 15; *Wu-wang fa Chou p'ing-hua* (The p'ing-hua on King Wu's conquest of King Chou), originally published in 1321–23 (Shanghai: Chung-kuo ku-tien wen-hsüeh ch'u-pan she, 1955), p. 6, l. 11; *P'o-yao chi*, *chüan* 2, scene 20, p. 10b, l. 4; *Yü-huan chi*, scene 6, p. 15, l. 8; *Hsiang-nang chi*, scene 32, p. 96, l. 8; a lyric by Lin Chün (1452–1527), *Ch'üan Ming tz'u*, 2:397, lower register, ll. 2–3; and *Tung Yung yü-hsien chuan*, p. 237, l. 14.

17. This formulaic four-character expression has already appeared in the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 13, p. 11b, l. 9; and occurs ubiquitously in Chinese literature. See, e.g., a poem by Meng Hao-jan (689–740), *Ch'üan T'ang shih*, vol. 3, *chüan* 159, p. 1630, l. 11; the title of a poem by Liu Fang-p'ing (8th century), ibid., vol. 4, *chüan* 251, p. 2837, l. 1; the title of a poem by Wen T'ing-yün (c. 812–c. 870), ibid., vol. 9, *chüan* 581, p. 6737, l. 6; the title of a quatrain by Wu Chien-yen (cs 989), *Ch'üan Sung shih*, 2:855, l. 9; the title of a poem by Hua Chen (b. 1051, cs 1079), ibid., 18:12303, l. 10; *I-chien chih*, vol. 1, *chia-chih* (first record), *chüan* 18, p. 165, l. 5; a lyric by Ch'en Te-wu (13th century), *Ch'üan Sung tz'u*, 5:3459, upper register, l. 5; a lyric by the poetess Chang Yü-niang (14th century), *Ch'üan Chin Yüan tz'u*, 2:871, upper register, l. 16; a set of songs by Ch'en To (fl. early 16th

century), *Ch'üan Ming san-ch'ü*, 1:510, l. 9; a song suite by Chu Ying-ch'en (16th century), ibid., 2:1266, l. 13; a lyric by Hsü Wei (1521–93), *Ch'üan Ming tz'u*, 3:1078, lower register, l. 12; and a host of other occurrences, too numerous to list.

18. For the allusion behind this line, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 2, n. 47.

19. See ibid., chap. 12, n. 49.

20. I have emended the text here as suggested in Mei Chieh, *Chin P'ing Mei tz'u-hua chiao-tu chi*, p. 454, ll. 20–25.

21. See Roy, *The Plum in the Golden Vase*, vol. 4, chap. 61, n. 100.

22. For this allusion, see ibid., vol. 1, chap. 8, n. 5.

23. This four-character expression occurs in *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 1, scene 3, p. 4b, l. 3.

24. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Po Chü-i (772–846), *Ch'üan T'ang shih*, vol. 7, *chüan* 460, p. 5242, l. 16; *Chang Hsieh chuang-yüan*, scene 3, p. 24, l. 12; *Pai-t'u chi*, scene 13, p. 43, l. 3; a fragment of the lost early Ming ch'uan-ch'i drama *Hsi-kua chi* (The watermelon story), in *Feng-yüeh chin-nang [chien-chiao]*, scene 14, p. 631, l. 7; *Ho-t'ung wen-tzu chi*, p. 38, l. 2; *Tung Yung yü-hsien chuan*, p. 239, l. 7; and an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 6, p. 35a, l. 9.

25. The Chinese text for these nine lines appears to have been inadvertently omitted from the text in the *Chin Ping Mei tz'u-hua* and has been supplied from the B edition of the text as given in *[Hsin-k'o hsiu-hsiang p'i-p'ing] Chin P'ing Mei* ([Newly cut illustrated commentarial edition] of the *Chin P'ing Mei*), 2 vols. (Chi-nan: Ch'i-Lu shu-she, 1989), vol. 2, chap. 91, p. 1293, ll. 11–12. See, Mei Chieh, *Chin P'ing Mei tz'u-hua chiao-tu chi*, p. 455, ll. 3–6.

26. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Cheng Chieh-shih li-kung shen-pi kung*, p. 672, l. 6; *Chin-ming ch'ih Wu Ch'ing feng Ai-ai*, p. 469, l. 15; *Fo-yin shih ssu t'iao Ch'in-niang*, p. 233, l. 7; *Shui-hu ch'üan-chuan*, vol. 1, ch. 2, p. 17, l. 12; and *San Sui p'ing-yao chuan*, *chüan* 1, ch. 3, p. 29b, l. 1. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 94, p. 10b, l. 1; and ch. 97, p. 9b, ll. 7–8.

27. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 27, n. 30.

28. This formulaic line occurs ubiquitously in Chinese vernacular literature. See, e.g., *Ching-ch'ai chi*, scene 8, p. 20, l. 5; *Pai-t'u chi*, scene 18, p. 56, l. 2; *Yü-huan chi*, scene 34, p. 128, ll. 2–3; *Huang hsiao-tzu*, *chüan* 2, scene 26, p. 45a, ll. 2–3; *Huai-hsiang chi*, scene 38, p. 129, l. 7; *Yen-chih chi*, *chüan* 2, scene 40, l. 9; and a host of other occurrences, too numerous to list.

29. For this allusion, see Roy, *The Plum in the Golden Vase*, vol. 2, chap. 36, n. 22.

30. See ibid., vol. 1, chap. 19, n. 38.

31. This four-character expression occurs in *Nan Ch'i shu* (History of the Southern Ch'i dynasty), comp. Hsiao Tzu-hsien (489–537), 3 vols. (Peking: Chung-hua shu-chü, 1972), vol. 3, *chüan* 57, p. 997, l. 2; *Yüan-ch'ü hsüan*, 4:1396, ll. 5–6; and the tsa-chü drama *Hei Hsüan-feng chang-i shu-ts'ai* (The Black Whirlwind is chivalrous and openhanded), by Chu Yu-tun (1379–1439), in *Shui-hu hsi-ch'ü chi, ti-i chi*, scene 4, p. 111, ll. 23–24.

32. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Lu T'ung (d. 835), *Ch'üan T'ang shih*, vol. 6, *chüan* 386, p. 4383, l. 4; a

poem by Hsü Hsüan (917–92), ibid., vol. 11, *chüan* 755, p. 8585, l. 9; a lyric by Ch'en Kuan (1057–1122), *Ch'üan Sung tz'u*, 2:634, upper register, ll. 2–3; a poem by Sun Ti (1081–1169), *Ch'üan Sung shih*, 26:17023, l. 3; a lyric by Chang Chi (13th century), *Ch'üan Sung tz'u*, 4:2557, upper register, l. 9; a lyric written in 1238 by Liu K'o-chuang (1187–1269), ibid., 4:2640, upper register, l. 9; a lyric by Hsia Yen (1482–1548), *Ch'üan Ming tz'u*, 2:671, lower register, l. 8; and a set of songs by Chang Lien (cs 1544), *Ch'üan Ming san-ch'ü*, 2:1654, l. 2.

33. A synonymous variant of this line occurs in a quatrain by Han Wo (844–923), *Ch'üan T'ang shih*, vol. 10, *chüan* 683, p. 7846, l. 10.

34. This couplet occurs verbatim in *Yü-huan chi*, scene 7, p. 22, l. 8.

35. This five-character expression occurs as the name of a domino combination. See the illustration in *San-ts'ai t'u-hui*, vol. 4, *jen-shih* (Human affairs), *chüan* 8, p. 47b. It also occurs in *Nan Hsi-hsiang chi* (Li Jih-hua), scene 7, p. 21, l. 7; and *Mu-tan t'ing*, scene 48, p. 237, l. 13.

36. This four-character expression occurs in *Hsiao Sun-t'u*, scene 10, p. 296, l. 6.

37. This four-character expression occurs in *P'o-yao chi*, *chüan* 2, scene 28, p. 40a, ll. 8–9.

38. This four-character expression occurs in a quatrain by Chang Lei (1054–1114), *Ch'üan Sung shih*, 20:13245, l. 12; a poem by Sun Ti (1081–1169), ibid., 26:16926, l. 13; a poem by Chou Tzu-chih (12th century), ibid., 26:17366, l. 12; a set of quatrains written in 1194 by Lu Yu (1125–1210), ibid., 40:24879, l. 13; and an anonymous set of songs in *Nan-kung tz'u-chi* (Anthology of southern-style lyrics), comp. Ch'en So-wen (d. c. 1604), in *Nan-pei kung tz'u-chi* (Anthology of southern- and northern-style song lyrics), comp. Ch'en So-wen (d. c. 1604); ed. Chao Ching-shen, 4 vols. (Peking: Chung-hua shu-chü, 1959), vol. 2, *chüan* 4, p. 213, l. 10.

39. The first three lines of this quatrain are taken verbatim from one in *Yü-huan chi*, scene 12, p. 42, ll. 8–9.

40. This line has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 2, ch. 21, p. 10b, l. 5. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 21, p. 18, ll. 39–40.

41. On Liu Hai, see ibid., vol. 1, chap. 15, n. 9.

42. A variant of this proverbial expression occurs in a fragment of the lost Sung-Yüan hsi-wen drama *Meng Yüeh-mei hsieh-hen Chin-hsiang T'ing* (Meng Yüeh-mei expresses her resentment in Chin-hsiang Pavilion), in *Sung-Yüan hsi-wen chi-i* (Collected fragments of Sung and Yüan hsi-wen drama), comp. Ch'ien Nan-yang (Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1956), p. 78, l. 18; *Yüan-ch'ü hsüan*, 1:213, ll. 4–5; and *Yüan-ch'ü hsüan wai-pien*, 3:714, l. 12.

43. This line occurs in *Feng-yüeh Nan-lao chi*, scene 2, p. 4b, l. 8; and *Shui-hu ch'üan-chuan*, vol. 2, ch. 35, p. 550, l. 13.

44. This four-character expression occurs in a song suite by Chu T'ing-yü (14th century), *Ch'üan Yüan san-ch'ü*, 2:1221, l. 3; and a song suite by Tsung Ch'en (1525–60), *Ch'üan Ming san-ch'ü*, 2:2391, l. 9.

45. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Wu-wang fa Chou p'ing-hua*, p. 14, ll. 12–13; *Yüan-ch'ü hsüan*, 1:115, ll. 17–18; *Yüan-ch'ü hsüan wai-pien*, 3:759, l. 21; the anonymous Yüan-Ming tsa-chü drama *Shou-t'ing hou nu chan Kuan P'ing* (The Marquis of Shou-t'ing angrily executes Kuan P'ing), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, scene 3, p. 9a, l. 1; *Pai-she chi*, *chüan* 2, scene 26, p.

26b, l. 6; *Yü-huan chi*, scene 32, p. 121, l. 9; *Hei Hsüan-feng chang-i shu-ts'ai*, scene 2, p. 102, ll. 2–3; and a host of other occurrences, too numerous to list.

46. This quatrain occurs verbatim in *Hsi-hu san-t'a chi*, p. 29, ll. 7–8.

Chapter 92

1. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by Chang Yu-hsin (9th century), *Ch'üan T'ang shih*, vol. 7, *chüan* 479, p. 5453, l. 3; the prose commentary to a long poem by Emperor T'ai-tsung of the Sung dynasty (r. 976–97), *Ch'üan Sung shih*, 1:332, l. 16; a quatrain by the Buddhist monk Huai-shen (1077–1132), ibid., 24:16148, l. 17; a lyric by Hou Shan-yüan (12th century), *Ch'üan Chin Yüan tz'u*, 1:506, lower register, l. 1; a lyric by Wang Chi-ch'ang (12th century), ibid., 1:570, upper register, l. 4; a poem by Ch'iu Ch'u-chi (1148–1227), *Ch'üan Chin shih*, 2:170, l. 4; a lyric by Chao Yung (b. 1289), *Ch'üan Chin Yüan tz'u*, 2:1034, upper register, l. 16; *Chien-teng yü-hua*, *chüan* 5, p. 300, l. 12; *Chin-ch'ai chi*, scene 56, p. 94, l. 14; a lyric by Huang Hsi (1468–1525), *Ch'üan Ming tz'u pu-pien*, 1:165, lower register, ll. 13–14; a song suite by P'eng Tse (cs 1490), *Ch'üan Ming san-ch'ü*, 1:840, l. 9; a song suite by T'ang Yin (1470–1524), ibid., 1:1078, l. 9; the tsa-chü drama *Wang Lan-ch'ing chen-lieh chuan* (The story of Wang Lan-ch'ing's heroic refusal to remarry), by K'ang Hai (1475–1541), in *Ku-pen Yüan Ming tsa-chü*, vol. 2, scene 4, p. 8b, l. 8; a song in *Feng-yüeh chin-nang [chien-chiao]*, p. 46, l. 5; a song suite by Hu Ju-chia (cs 1553), *Ch'üan Ming san-ch'ü*, 3:2621, l. 12; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), ibid., 3:2742, l. 10; *T'ou-pi chi*, *chüan* 2, scene 29, p. 22a, l. 1; the ch'uan-ch'i drama *Chin-tiao chi* (The golden sable), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 41, *chüan* 1, scene 2, p. 3b, l. 1; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 9, p. 2b, l. 6; and a host of other occurrences, too numerous to list.

2. This line occurs independently in a quatrain by the Buddhist monk K'o-wen (1025–1102), *Ch'üan Sung shih [ting-pu]* (Complete poetry of the Sung [revised and supplemented]), comp. Ch'en Hsin et al. (Cheng-chou: Ta-hsiang ch'u-pan she, 2005), p. 177, l. 13; a poem by Hua Chen (b. 1051, cs 1079), *Ch'üan Sung shih*, 18:12349, l. 8; *Yüan-ch'ü hsüan*, 2:1351, l. 13; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 6, p. 31a, l. 7; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 1, p. 29, l. 7; and the ch'uan-ch'i drama *Fu-jung chi* (The story of the hibiscus painting), by Chiang Chi (late 16th century), in *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi* (Collectanea of rare editions of traditional drama, fifth series) (Shanghai: Shang-hai ku-chi ch'u-pan she, 1986), item 6, *chüan* 1, scene 9, p. 28a, l. 7.

3. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Yen Shu (991–1055), *Ch'üan Sung tz'u*, 1:89, upper register, l. 7; a lyric by K'ang Yü-chih (12th century), ibid., 2:1305, lower register, ll. 4–5; a lyric by Lu Ping (early 13th century), ibid., 3:2165, lower register, l. 11; a lyric by Chiang Chieh (cs 1274), ibid., 5:3434, upper register, l. 8; the early (13th or 14th century) hsi-wen drama *Huan-men tzu-ti ts'o li-shen* (The scion of an official's family opts for the wrong career), in *Yung-lo ta-tien hsi-wen san-chung chiao-chu*, scene 9, p. 239, l. 4; *Yüan-ch'ü hsüan*, 3:1081, l. 3; a lyric by Wang Yün (1228–1304), *Ch'üan Chin Yüan tz'u*, 2:683, upper register, l. 5; a lyric by Chang Chu (1287–1368), ibid., 2:1001, upper register, l. 12; a set of songs by Chao Yü-kuei (14th century), *Ch'üan Yüan san-ch'ü*, 1:571, l. 3; a song by Hsü Tsai-ssu (14th century), ibid., 2:1032, ll. 8–9; a song by Cha Te-ch'ing (14th century), ibid., 2:1162, l. 6; a set of songs by Chu Yu-tun (1379–1439), *Ch'üan Ming san-ch'ü*, 1:270, l. 6; *Chin-yin chi*, *chüan* 3, scene 24, p. 16a, l. 9; *Ssu-hsi chi*, scene 14, p. 37, l. 3; *Huan-sha chi*, scene 2, p. 4, l. 4; a song suite by

Liang Ch'en-yü (1519–91), *Ch'üan Ming san-ch'ü*, 2:2239, l. 2; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 46b, l. 9; *Mu-tan t'ing*, scene 28, p. 148, l. 2; the ch'uan-ch'i drama *Han-tan meng chi* (The dream at Han-tan), by T'ang Hsien-tsu (1550–1616), author's pref. dated 1601, in *T'ang Hsien-tsu chi* (Collected works of T'ang Hsien-tsu), ed. Hsü Shuo-fang and Ch'ien Nan-yang, 4 vols. (Peking: Chung-hua shu-chü, 1962), vol. 4, scene 2, p. 2286, ll. 2–3; and a host of other occurrences, too numerous to list.

4. Synonymous variants of this line occur independently in a poem by Li Shen (772–846), *Ch'üan T'ang shih*, vol. 8, *chüan* 482, p. 5488, l. 12; a poem by Shen Pin (10th century), ibid., vol. 11, *chüan* 743, p. 8457, l. 4; and a poem by the Buddhist monk K'o-wen (1025–1102), *Ch'üan Sung shih [ting-pu]*, p. 193, l. 13. It occurs in the same form as in the novel in a quatrain by Ts'ui T'u (cs 888), *Ch'üan T'ang shih*, vol. 10, *chüan* 679, p. 7784, l. 16; *[Chiao-ting] Yüan-k'an tsa-chü san-shih chung* (A collated edition of Thirty tsa-chü dramas printed during the Yüan dynasty), ed. Cheng Ch'ien (Taipei: Shih-chieh shu-chü, 1962), p. 384, l. 6; a set of songs by Chung Ssu-ch'eng (c. 1279–c. 1360), *Ch'üan Yüan san-ch'ü*, 2:1358, l. 9; a lyric by Li Ch'i-hsien (1287–1367), *Ch'üan Chin Yüan tz'u*, 2:1027, lower register, ll. 7–8; an anonymous song in *Li-yüan an-shih yüeh-fu hsin-sheng*, *chüan* 2, p. 44, l. 15; *Chien-teng yü-hua*, *chüan* 1, p. 154, ll. 8–9; a song suite by Yang Shen (1488–1559), *Ch'üan Ming san-ch'ü*, 2:1417, l. 13; and *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 66a, ll. 4–5. The first two lines of this poem occur together independently in *Yüan-ch'ü hsüan*, 4:1389, l. 3; and the second and last lines occur together in *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 66a, ll. 4–5.

5. This line has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 2, ch. 29, p. 4a, l. 8. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 29, p. 170, ll. 38–39.

6. This four-character expression occurs independently, together with the first four characters of the last line, in a song by Chang K'o-chiu (1270–1348), *Ch'üan Yüan san-ch'ü*, 1:943, l. 3.

7. This line occurs independently in a song by Ch'iao Chi (d. 1345), *Ch'üan Yüan San-ch'ü*, 1:577, ll. 1–2; and two anonymous songs in *Yung-hsi yüeh-fu*, *ts'e* 19, p. 21a, l. 1; and p. 56b, l. 10. It occurs together with the following line in *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 2, scene 28, p. 12b, l. 3; and an anonymous song in *Feng-yüeh chin-nang [chien-chiao]*, p. 170, l. 6.

8. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem written in 1091 by Ho Chu (1052–1125), *Ch'üan Sung shih*, 19:12573, l. 14; a poem by Chou O (1057–1131), ibid., 20:13486, l. 1; a quatrain by Hsü Ching-heng (1072–1128), ibid., 23:15580, l. 7; a quatrain by the Buddhist monk Huai-shen (1077–1132), ibid., 24:16131, l. 14; a lyric by Wang Chih (1135–89), *Ch'üan Sung tz'u*, 3:1648, upper register, l. 9; a lyric by Hsin Ch'i-chi (1140–-1207), ibid., 3:1958, lower register, l. 10; a lyric by Ko Ch'ang-keng (1134–1229), ibid., 4:2584, lower register, l. 12; a lyric by Chang Chih-han (late 13th century), *Ch'üan Chin Yüan Tz'u*, 2:711, lower register, l. 2; a song suite by Ch'iao Chi (d. 1345), *Ch'üan Yüan san-ch'ü*, 1:639, l. 9; *Yang Wen lan-lu hu chuan*, p. 183, l. 15; *Yüan-ch'ü hsüan*, 2:537, l. 7; *Yüan-ch'ü hsüan wai-pien*, 2:563, l. 17; *Ching-ch'ai chi*, scene 41, p. 122, ll. 9–10; *Yu-kuei chi*, scene 31, p. 92, l. 7; *[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi*, p. 28a, l. 9; *Chin-t'ung Yü-nü Chiao Hung chi*, p. 55, l. 1; a lyric by Shih Chien (1434–96), *Ch'üan Ming tz'u*, 1:344, upper register, l. 13; a lyric by Wang Chiu-ssu (1468–1551), ibid., 2:489, lower register, l. 9; *Yü-chüeh chi*, scene 31, p. 94, l. 7; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 2b, p. 137, l. 8; *Hsi-yu chi*, vol. 1, ch. 23, p. 256, l. 5; the ch'uan-ch'i drama *Tzu-ch'ai chi* (The story of the purple hairpin), by T'ang Hsien-tsu (1550–1616),

ed. and annot. Hu Shih-ying (Peking: Jen-min wen-hsüeh ch'u-pan she, 1982), scene 46, p. 174, l. 15; and a host of other occurrences, too numerous to list. It has occurred already in the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 5, p. 1a, l. 5.

9. The proximate source of this poem, with insignificant textual variations, is *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 43, ll. 3–4. The opening and closing couplets form a famous quatrain, dubiously attributed to Confucius (551–479 B.C.), which is quoted, in full or in part, in many works of Chinese literature from the T'ang dynasty on. See *Ku yao-yen* (Ancient songs and proverbial sayings), comp. Tu Wen-lan (1815–81) (Peking: Chung-hua shu-chü, 1958), *chüan* 90, p. 967, l. 5. This quatrain is quoted in full in *Yüan-ch'ü hsüan*, 2:740, l. 19; the allegorical Taoist drama on internal alchemy *Hsing-t'ien Feng-yüeh t'ung-hsüan chi* (The Master of Breeze and Moonlight utilizes his Heaven-bestowed nature to penetrate the mysteries), by Lan Mao (1403–76), pref. dated 1454, in *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi*, item 1, scene 19, p. 39b, l. 1; *Hsiang-nang chi*, scene 24, p. 67, l. 2; *Ch'ien-chin chi*, scene 40, p. 129, ll. 1–2; the ch'uan-ch'i drama *Tuan-fa chi* (The severed tresses), by Li K'ai-hsien (1502–68), in *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi*, item 2, *chüan* 2, scene 28, p. 16a, ll. 7–8; *Huan-sha chi*, scene 40, p. 141, l. 10; and the ch'uan-ch'i drama *Nan-k'o meng chi* (The dream of the southern branch), by T'ang Hsien-tsu (1550–1616), completed in 1600, ed. and annot. Ch'ien Nan-yang (Peking: Jen-min wen-hsüeh ch'u-pan she, 1981), *chüan* 2, scene 9, p. 113, ll. 4–5. The last line occurs independently in *San-kuo chih p'ing-hua*, p. 66, l. 3; *Yüan-ch'ü hsüan wai-pien*, 1:52, l. 8; *P'o-yao chi*, *chüan* 2, scene 18, p. 5b, l. 4; *Hsiang-nang chi*, scene 34, p. 102, l. 8; *Nan Sung chih-chuan*, vol. 1, *chüan* 2, p. 27a, l. 4; the ch'uan-ch'i drama *Pai-p'ao chi* (Story of the white robe), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 46, *chüan* 1, scene 11, p. 16b, l. 8; a collection of poetic riddles by Li K'ai-hsien (1502–68), author's pref. dated 1555, in *Li K'ai-hsien chi*, 3:1019, l. 5; *Pa-i chi*, scene 22, p. 49, l. 12; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 7, ch. 49, p. 4b, l. 4.

10. This formulaic four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 1:66, l. 11; 1:131, ll. 10–11; and 2:699, l. 21; an anonymous Yüan dynasty song suite, *Ch'üan Yüan san-ch'ü*, 2:1822, l. 5; and *Shui-hu ch'üan-chuan*, vol. 4, ch. 88, p. 1444, l. 7.

11. This four-character expression occurs in an anonymous song suite in *Yung-hsi yüeh-fu, ts'e* 9, p. 66b, l. 8.

12. On this term, see Roy, *The Plum in the Golden Vase*, vol. 2, chap. 33, n. 34.

13. Variants of this couplet occur in the early vernacular story *Ch'ien-t'ang meng* (The dream in Ch'ien-t'ang), included as part of the front matter in the 1498 edition of *Hsi-hsiang chi* (The romance of the western chamber), fac. repr. (Taipei: Shih-chieh shu-chü, 1963), p. 1b, ll. 9–10; *San Sui p'ing-yao chuan*, *chüan* 1, ch. 1, p. 1a, l. 9–p. 1b, l. 1; and *Pai-chia kung-an*, *chüan* 1, p. 6b, ll. 6–7.

14. This four-character expression occurs in a poem by Ts'ui Hao (cs 723, d. 754), *Ch'üan T'ang shih*, vol. 2, *chüan* 130, p. 1324, l. 6.

15. According to a story celebrated in a set of quatrains by Po Chü-i (772–846), during the *yüan-ho* reign period (806–20) of the T'ang dynasty the patron of a singing girl named Kuan P'an-p'an built a structure called the Swallows' Belvedere to house her, and she loved him so much that she chose to continue to reside there after his death. See *Ch'üan T'ang shih*, vol. 7, *chüan* 438, p. 4869, l. 12–p. 4870, l. 4.

16. According to a sixteenth-century tsa-chü drama, the fisherman from Wu-ling who stumbled into the utopia of the Peach Blossom Spring while boating on a spring day encountered the two immortal maidens from the T'ien-t'ai Mountains who asked him to convey a message to their former lovers Liu Ch'en and Juan Chao. See *Wu-ling ch'un*

(Springtime in Wu-ling), by Hsü Ch'ao (16th century), in *Sheng-Ming tsa-chü, erh-chi* (Tsa-chü dramas of the glorious Ming dynasty, second collection), comp. Shen T'ai (17th century), fac. repr. of 1641 edition (Peking: Chung-kuo hsi-chü ch'u-pan she, 1958), pp. 10a–11a; and Roy, *The Plum in the Golden Vase*, vol. 1, chap. 6, n. 28. The first three lines of this quatrain are derived, with some textual variation, from the first three lines of a quatrain in *Yü-chüeh chi*, scene 17, p. 52, l. 5.

17. This formulaic couplet appears ubiquitously in Chinese vernacular literature. See, e.g., *Hsiao Sun-t'u*, scene 16, p. 313, l. 7; *Yüan-ch'ü hsüan*, 4:1547, l. 2; *Yüan-ch'ü hsüan wai-pien*, 1:145, l. 17; *Ching-ch'ai chi*, scene 8, p. 24, ll. 10–11; *Sha-kou chi*, scene 18, p. 68, l. 1; *Chao-shih ku-erh chi*, *chüan* 1, scene 18, p. 35a, l. 7; *Pai-t'u chi*, scene 10, p. 33, l. 11; *Yü-huan chi*, scene 22, p. 82, ll. 11–12; *Yü-chüeh chi*, scene 10, p. 30, l. 8; *Hsün-ch'in chi*, scene 3, p. 5, l. 7; *Lien-huan chi*, *chüan* 2, scene 27, p. 73, l. 4; *Ch'ien-chin chi*, scene 8, p. 17, l. 12; *Shuang-chu chi*, scene 14, p. 43, l. 9; *Tuan-fa chi*, *chüan* 1, scene 4, p. 10a, l. 6; *Hung-fu chi*, scene 31, p. 67, l. 2; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 34b, l. 2; *Shuang-lieh chi*, scene 29, p. 86, l. 5; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 23, p. 298, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 7, ch. 50, p. 15a, ll. 6–7; and an abundance of other occurrences, too numerous to list.

18. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 67, p. 1146, l. 3.

19. This proverbial saying occurs verbatim in the anonymous Ming ch'uan-ch'i drama *Ku-ch'eng chi* (The reunion at Ku-ch'eng), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 25, *chüan* 2, scene 24, p. 25a, l. 8. It occurs with a synonymous variant in *Pao-chien chi*, scene 51, p. 93, ll. 5–6; and three times, with the couplets in reverse order, in *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 2, p. 25, ll. 8–9; ch. 45, p. 586, l. 4; and vol. 2, ch. 76, l. 5. The first couplet also occurs independently in *Hsi-yu chi*, vol. 1, ch. 5, p. 53, l. 9; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 88, p. 1131, l. 4.

20. Synonymous variants of this proverbial saying occur in *I-chien chih*, *chia-chih* (first collection), *chüan* 8, p. 65, l. 7; *Ch'i-kuo ch'un-ch'iu p'ing-hua*, p. 68, l. 10; *Shui-hu ch'üan-chuan*, vol. 2, ch. 33, p. 515, l. 6; and *Jen hsiao-tzu lieh-hsing wei shen*, p. 581, l. 8.

21. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:404, l. 8; *Yüan-ch'ü hsüan wai-pien*, 3:709, l. 18; *Ch'ien-Han shu p'ing-hua*, p. 40, l. 10; *Chin-t'ung Yü-nü Chiao Hung chi*, p. 39, l. 14; *Shui-hu ch'üan-chuan*, vol. 2, ch. 35, p. 557, l. 8; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 3, p. 3b, l. 8; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 38, p. 157, l. 3; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 3, ch. 25, p. 25b, l. 4; and an abundance of other occurrences, too numerous to list.

22. This formulaic five-character expression occurs in *Yüan-ch'ü hsüan*, 1:19, l. 17; *Yüan-ch'ü hsüan wai-pien*, 2:391, l. 21; *Huai-hsiang chi*, scene 19, p. 57, ll. 2–3; *Shih Chen-jen ssu-sheng so pai-yüan*, scene 4, p. 12a, l. 2; *Pai-chia kung-an*, *chüan* 7, ch. 64, p. 27a, l. 13; and an abundance of other occurrences, too numerous to list.

23. This four-character expression occurs in *Hsi-kua chi*, scene 10, p. 626, l. 7; and *Pai-chia kung-an*, *chüan* 5, ch. 48, p. 16b, ll. 9–10.

24. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 5, scene 3, p. 189, l. 13; *Yüan-ch'ü hsüan*, 1:298, l. 17; *Yüan-ch'ü hsüan wai-pien*, 3:790, l. 21; *Lü Tung-pin hua-yüeh shen-hsien hui*, scene 2, p. 5b, l. 7; an anonymous song suite published in 1471, *Ch'üan Ming san-ch'ü*, 4:4534, l. 12; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 7, p. 21, l. 7; *Hsün-ch'in chi*, scene 23, p. 76, l. 7; *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 312, l. 13; *Ts'o-jen shih*, p. 215, l. 5; verse

49 of a suite of one hundred songs to the tune "Hsiao-t'ao hung" that retells the story of the *Ying-ying chuan* by a Ming dynasty figure named Wang Yen-chen, *Yung-hsi yüeh-fu*, *ts'e* 19, p. 41b, l. 7; and a song by Su Tzu-wen (16th century), *Ch'üan Ming san-ch'ü*, 4:4009, l. 6.

25. This four-character expression occurs in an anonymous Yüan dynasty song suite, *Ch'üan Yüan san-ch'ü*, 2:1847, l. 6; *Hsün-ch'in chi*, scene 23, p. 76, l. 7; and *Ts'o-jen shih*, p. 215, l. 5.

26. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by Chu Ts'un (10th century), *Ch'üan T'ang shih pu-pien*, 1:470, l. 6; a quatrain by Yang Pei (11th century), *Ch'üan Sung shih*, 3:1436, l. 3; a lyric by Chang Hsiao-hsiang (1132–69), *Ch'üan Sung tz'u*, 3:1718, upper register, l. 3; a lyric by Hsin Ch'i-chi (1140–1207), ibid., 3:1955, upper register, l. 14; a lyric by Li T'ing-chung (cs 1181), ibid., 4:2267, upper register, l. 13; a lyric by Hung Tzu-k'uei (1176–1236), ibid., 4:2467, upper register, l. 3; a lyric by Tuan Ch'eng-chi (1199–1279), *Ch'üan Chin Yüan tz'u*, 1:157, upper register, ll. 11–12; a song by Ch'iao Chi (d. 1345), *Ch'üan Yüan san-ch'ü*, 1:609, l. 8; a song by Chang K'o-chiu (1270–1348), ibid., 1:801, l. 5; a song by Hsü Tsai-ssu (14th century), ibid., 2:1053, l. 5; *Yüan-ch'ü hsüan*, 2:795, l. 14; a lyric by Ch'ü Yu (1341–1427), *Ch'üan Ming tz'u*, 1:170, upper register, l. 7; a lyric by Ku Hsün (1418–1505), ibid., 1:284, upper register, l. 6; a song suite by Huang O (1498–1569), *Ch'üan Ming san-ch'ü*, 2:1764, l. 13; and an abundance of other occurrences, too numerous to list.

27. This four-character expression occurs in a song by Kuan Han-ch'ing (13th century), *Ch'üan Yüan san-ch'ü*, 1:162, l. 7; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 2, p. 112, l. 3; two anonymous song suites in *Yung-hsi yüeh-fu*, *ts'e* 11, p. 66b, l. 7; and *ts'e* 13, p. 57a, ll. 5–6; a song suite by Liang Ch'en-yü (1519–91), *Ch'üan Ming san-ch'ü*, 2:2206, l. 8; and a song suite by Chang Feng-i (1527–1613), ibid., 3:2610, l. 4.

28. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan wai-pien*, 1:235, l. 13; *Han Yüan-shuai an-tu Ch'en-ts'ang*, scene 2, p. 11a, l. 5; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 4, p. 176, l. 24; *Shui-hu ch'üan-chuan*, vol. 2, ch. 39, p. 629, l. 8; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 1, p. 8a, l. 10; *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 21b, l. 10; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 3, p. 14a, l. 4; *Hsi-yu chi*, vol. 1, ch. 16, p. 184, l. 4; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 2, p. 12a, ll. 9–10; *Ko tai hsiao* (A song in place of a shriek), attributed to Hsü Wei (1521–93), in *Ssu-sheng yüan*, scene 3, p. 142, l. 5; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 14, p. 177, l. 8; *Mu-tan t'ing*, scene 45, p. 223, l. 12; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 49, p. 197, ll. 10–11; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 20, p. 43b, l. 7; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 6, ch. 58, p. 45b, l. 2; and an abundance of other occurrences, too numerous to list.

29. This four-character expression occurs in *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 2, p. 43a, l. 8; *T'ang-shu chih-chuan t'ung-su yen-i*, *chüan* 3, p. 24a, l. 11; *Nan Sung chih-chuan*, vol. 1, *chüan* 5, p. 27a, l. 10; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 5, p. 40b, l. 2.

30. This formulaic five-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 80, p. 1319, l. 4; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 4, p. 15b, l. 10; *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 21b, l. 6; *Pei Sung chih-chuan*, vol. 2, *chüan* 2, p. 20a, l. 6; *San Sui p'ing-yao chuan*, *chüan* 3, ch. 13, p. 35b, l. 1; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 4, p. 69a, l. 5; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 37, p. 151, l. 21; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 15, p. 68b, l. 2.

31. Variants of this proverbial couplet occur in *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 66b, l. 5; *Pao-chien chi*, scene 12, p. 26, l. 23; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 47, p. 611, l. 6. It occurs in the same form as in the novel in a poem by the Buddhist monk Chih-yü (1185–1269), *Ch'üan Sung shih*, 57:35914, l. 1; the thirteenth-century encyclopedia *Shih-lin kuang-chi* (Expansive gleanings from the forest of affairs), fac. repr. of fourteenth-century ed. (Peking: Chung-hua shu-chü, 1963), *ch'ien-chi*, *chüan* 9, p. 9a, l. 4; *Ming-hsin pao-chien*, *chüan* 2, p. 6a, ll. 12–13; *Hsiao Sun-t'u*, scene 15, p. 312, l. 1; *Yüan-ch'ü hsüan*, 1:345, l. 12; and 2:770, l. 8; *Yüan-ch'ü hsüan wai-pien*, 3:919, l. 10; *I-k'u kuei lai tao-jen ch'u-kuai*, p. 194, l. 11; a song suite by Liu Shih-chung (14th century), *Ch'üan Yüan san-ch'ü*, 1:676, ll. 13–14; *P'i-p'a chi*, scene 16, p. 100, l. 6; *Yu-kuei chi*, scene 6, p. 14, l. 4; *Jen chin shu ku-erh hsün-mu*, *hsieh-tzu* (wedge), p. 8b, ll. 4–5; *Pao Lung-t'u Ch'en-chou t'iao-mi* (The story of Academician Pao and the sale of rice in Ch'en-chou), originally published in the 1470s, in *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an*, *ts'e* 4, p. 18b, l. 5; *Hsün-ch'in chi*, scene 12, p. 35, l. 1; *Yen-chih chi*, *chüan* 2, scene 39, p. 31a, l. 8; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 29a, l. 5; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 8, ch. 57, p. 10b, l. 2. The two lines of the couplet occur in reverse order in *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 20, l. 7; and the second line also occurs independently in *Hsiao Sun-t'u*, scene 11, p. 300, l. 14; *Yüan-ch'ü hsüan*, 2:638, ll. 9–10; *Shuang-chu chi*, scene 5, p. 14, l. 2; the middle-period vernacular story *Ch'en K'o-ch'ang Tuan-yang hsien-hua* (Ch'en K'o-ch'ang is transfigured on the Dragon Boat Festival), in *Ching-shih t'ung-yen*, *chüan* 7, p. 83, l. 15; the tsa-chü drama *Seng-ni kung-fan* (A monk and a nun violate their vows), by Feng Wei-min (1511–80), in *Ming-jen tsa-chü hsüan*, scene 2, p. 341, l. 10; and *Ssu-sheng yüan*, play no. 2, scene 1, p. 21, l. 12.

32. A synonymous variant of this four-character expression occurs in the anonymous Ming tsa-chü drama *Liang-shan ch'i-hu nao T'ung-t'ai* (The seven tigers of Liang-shan raid T'ung-t'ai), in *Ming-jen tsa-chü hsüan*, scene 4, p. 654, l. 11.

33. This four-character expression occurs in *Yüan-ch'ü hsüan*, 2:574, l. 7; *Yu-kuei chi*, scene 6, p. 13, l. 2; *Chiao-hsiao chi*, *chüan* 2, scene 27, p. 31b, l. 1; and *Shui-hu ch'üan-chuan*, vol. 2, ch. 34, p. 533, l. 14.

34. A synonymous variant of this four-character expression occurs in an essay written in 811 by Han Yü (768–824), *Han Ch'ang-li wen-chi chiao-chu* (The prose works of Han Yü with critical annotation), ed. Ma T'ung-po. (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), *chüan* 8, p. 329, l. 9; and the biography of Han Ch'üan-hui (d. 903), in *Hsin T'ang shu* (New history of the T'ang dynasty), comp. Ou-yang Hsiu (1007–72) and Sung Ch'i (998–1061), 20 vols. (Peking: Chung-hua shu-chü, 1975), vol. 19, *chüan* 208, p. 5900, l. 13. It occurs in the same form as in the novel in *Shui-hu ch'üan-chuan*, vol. 4, ch. 95, p. 1522, l. 8; *Nan Sung chih-chuan*, vol. 1, *chüan* 2, p. 4a, l. 2; *Pei Sung chih-chuan*, vol. 2, *chüan* 5, p. 7b, l. 12; the Ming dynasty ch'uan-ch'i drama *Ching-chung chi* (A tale of perfect loyalty), *Liu-shih chung ch'ü* ed., scene 10, p. 22, l. 7; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 4, p. 20b, l. 4.

35. The first four characters of this line occur in a lyric by Ts'ai Shen (1088–1156), *Ch'üan Sung tz'u*, 2:1006, upper register, l. 10; *Yüan-ch'ü hsüan*, 4:1390, l. 15; *Yüan-ch'ü hsüan wai-pien*, 3:777, l. 17; a song by Hsüeh Ang-fu (14th century), *Ch'üan Yüan san-ch'ü*, 1:704, l. 8; and an anonymous Yüan dynasty song suite, ibid., 2:1791, l. 10.

36. Versions of this poem, with some textual discrepancies and lines in a different order, occur in *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 9, ll. 11–12; the early vernacular story *Wan Hsiu-niang ch'ou-pao shan-t'ing-erh* (Wan Hsiu-niang gets her revenge with a toy

pavilion), in *Ching-shih t'ung-yen*, *chüan* 37, p. 557, ll. 12–13; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 22, p. 332, ll. 6–7. The version in the novel is closest to that in *Shui-hu ch'üan-chuan*, which is its probable source.

37. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., the early vernacular story *Chao Po-sheng ch'a-ssu yü Jen-tsung* (Chao Po-sheng encounters Emperor Jen-tsung in a tea shop), in *Ku-chin hsiao-shuo*, vol. 1, *chüan* 11, p. 168, l. 5; *Chao-shih ku-erh chi*, *chüan* 1, scene 9, p. 17b, l. 3; *P'o-yao chi*, *chüan* 1, scene 2, p. 5b, l. 9; *Chin-yin chi*, *chüan* 1, scene 1, p. 1a, l. 8; *Hsiu-ju chi*, scene 28, p. 76, l. 4; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 7, p. 27a, l. 1; *Huan-sha chi*, scene 12, p. 39, l. 7; *Pa-i chi*, scene 9, p. 20, l. 10; *Hsi-yu chi*, vol. 1, ch. 44, p. 506, l. 6; *Pai-chia kung-an*, *chüan* 1, p. 10a, l. 11; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 87, p. 1127, l. 2.

38. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 2, scene 3, p. 70, l. 8; *Ch'in ping liu-kuo p'ing-hua*, p. 27, l. 6; *Sha-kou chi*, scene 24, p. 92, l. 2; *Liang-shan ch'i-hu nao T'ung-t'ai*, scene 4, p. 657, l. 14; *Chung-ch'ing li-chi*, *chüan* 6, p. 8b, ll. 6–7; *Chiang Shih yüeh-li chi*, *chüan* 2, scene 20, p. 10a, l. 5; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 4, p. 18a, l. 2; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 3, p. 35a, l. 2; and an abundance of other occurrences, too numerous to list.

39. A variant of this proverbial couplet occurs in *Yüan-ch'ü hsüan*, 3:865, l. 17; and *Yüan-ch'ü hsüan wai-pien*, 2:499, l. 12.

40. A passage very similar to these four lines occurs in *Pao-chien chi*, scene 45, p. 81, ll. 13–15, which is probably their proximate source.

41. On this couplet, see Roy, *The Plum in the Golden Vase*, vol. 2, chap. 26, n. 61.

42. This formulaic four-character expression occurs in a speech by the Buddhist monk Ch'ung-hui (10th century), *Wu-teng hui-yüan*, vol. 3, *chüan* 16, p. 1043, l. 10; a gatha by the Buddhist monk Huai-shen (1077–1132), *Ch'üan Sung shih*, 24:16119, l. 5; *Hsüan-ho i-shih*, p. 49, l. 11; *Nan Sung chih-chuan*, vol. 1, *chüan* 3, p. 25a, l. 6; and an abundance of other occurrences, too numerous to list.

43. The locus classicus for this aphorism is the *Lun-yü* (The analects of Confucius). See *Lun-yü yin-te* (A concordance to the *Analects*) (Taipei: Chinese Materials and Research Aids Service Center, 1966), p. 31, book 15, paragraph 12. It occurs ubiquitously in later Chinese literature. See, e.g., *T'ai-kung chia-chiao*, p. 20, l. 12; the prose preface to an encomium by the Buddhist monk I-ch'ing (1032–83), *Ch'üan Sung shih*, 12:8227, l. 2; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 46b, l. 4; *Hsiao Sun-t'u*, scene 10, p. 294, l. 15; *Yüan-ch'ü hsüan*, 3:1149, l. 8; *Ming-hsin pao-chien*, *chüan* 2, p. 6a, l. 2; *Sha-kou chi*, scene 6, p. 11, l. 4; *Chin-yin chi*, *chüan* 4, scene 42, p. 21b, l. 7; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 2, scene 21, p. 33a, l. 10–p.33b, l. 1; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 13, p. 589, l. 1; *Yü-huan chi*, scene 22, p. 82, l. 8; *Ming-feng chi*, scene 10, p. 41, l. 8; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 52b, ll. 7–8; *T'ou-pi chi*, *chüan* 2, scene 22, p. 8a, l. 6; and a host of other occurrences, too numerous to list. The first line of the aphorism also occurs independently in a long poem by Emperor T'ai-tsung of the Sung dynasty (r. 976–97), *Ch'üan Sung shih*, 1:367. l. 13; and an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e*, 6, p. 66a, l. 1.

44. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:492, l. 14; *Yüan-ch'ü hsüan wai-pien*, 1:335, l. 5; *Sha-kou chi*, scene 17, p. 59, l. 10; *Nü ku-ku shuo-fa sheng-t'ang chi*, scene 2, p. 5a, l. 12; the anonymous early Ming tsa-chü drama *Huang-hua Yü tieh-ta Ts'ai Ko-ta* (Ts'ai the Blister gets

his comeuppance in Chrysanthemum Valley), in *Ch'ün-yin lei-hsüan*, 3:1835–67, scene 3, p. 1860, l. 8; *Chin-ch'ai chi*, scene 18, p. 38, l. 2; *Yü-huan chi*, scene 31, p. 110, l. 12–p. 111, l. 1; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 18, p. 839, l. 3; *Shui-hu ch'üan-chuan*, vol. 1, ch. 10, p. 156, ll. 4–5; a song by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:542, l. 5; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 60b, l. 3; *Ko tai hsiao*, scene 4, p. 155, l. 10; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 58, p. 742, l. 12; *Shih-hou chi*, scene 13, p. 43, l. 6; and an abundance of other occurrences, too numerous to list.

45. This four-character expression occurs in a lyric by Ch'iu Chün (1421–95), *Ch'üan Ming tz'u*, 1:274, upper register, l. 5; *[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan*, 19:222, l. 2; *Erh-lang Shen so Ch'i-t'ien Ta-sheng*, scene 3, p. 719, l. 9; and *Hsi-yu chi*, vol. 2, ch. 73, p. 837, l. 10.

46. The ultimate source of this line is a passage in the *Tso-chuan* under the year 549 B.C. See *The Ch'un Ts'ew with the Tso Chuen*, trans. James Legge (Hong Kong: Hong Kong University Press, 1960), p. 498, l. 14. The first four characters occur independently in a poem by T'ao Ch'ien (365–427), *Hsien-Ch'in Han Wei Chin Nan-pei ch'ao shih* (Complete poetry of the Pre-Ch'in, Han, Wei, Chin, and Northern and Southern dynasties), comp. Lu Ch'in-li, 3 vols. (Peking: Chung-hua shu-chü, 1983), 2:969, l. 5; a poem by Wang Yang (cs 1124), *Ch'üan Sung shih*, 30:18941, l. 7; a poem by Hung Hao (1088–1155), ibid., 30:19167, l. 15; and *Tung Chieh-yüan Hsi-hsiang chi*, *chüan* 5, p. 105, l. 8. A variant of this line with the same meaning but an additional syllable occurs in *Yüan-ch'ü hsüan wai-pien*, 1:254, ll. 8–9; *Ching-ch'ai chi*, scene 29, p. 91, l. 10; *Sha-kou chi*, scene 30, p. 107, l. 4; *Ming-hsin pao-chien*, *chüan* 1, p. 2a, l. 8; *Ch'ang-an ch'eng ssu-ma t'ou-T'ang*, scene 4, p. 18a, l. 5; *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 319, ll. 10–11; *T'ou-pi chi*, *chüan* 2, scene 18, p. 2a, l. 3; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 16, p. 73b, l. 10. It occurs in the same form as in the novel in *Chin-yin chi*, *chüan* 2, scene 16, p. 17b, ll. 9–10; *Shuang-chung chi*, *chüan* 1, scene 14, p. 29b, l. 10; and *Pao-chien chi*, scene 15, p. 31, l. 21.

47. This entire couplet occurs verbatim in *Yin-chih chi-shan*, p. 119, l. 7.

48. This four-character expression occurs in *[Yüan-pen] Wang chuang-yüan Ching-ch'ai chi* ([Original edition of] Top graduate Wang and the Thorn hairpin), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item no. 13, *chüan* 2, scene 48, p. 51b, l. 7.

49. On this allusion, see Roy, *The Plum in the Golden Vase*, vol. 2, chap. 38, n. 34. This four-character expression occurs in *Huai-hsiang chi*, scene 22, p. 69, l. 5; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 17, p. 45, l. 12; an anonymous set of songs in *Feng-yüeh chin-nang [chien-chiao]*, p. 92, l. 10; and *Hai-ling i-shih*, p. 69, l. 12.

50. On this allusion, see Roy, *The Plum in the Golden Vase*, vol. 3, chap. 44, n. 25. This quatrain, with a significant variant in the third line, occurs in *Yü-huan chi*, scene 16, p. 62, ll. 8–9, which is probably its proximate source.

OceanofPDF.com

Chapter 93

1. This line has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 3, ch. 47, p. 10b, l. 6. See Roy, *The Plum in the Golden Vase*, vol. 3, chap. 47, p. 146, ll. 6–7, and n. 39.

2. The proximate source of this line, as well as the second line above, is probably a poem in *Shui-hu ch'üan-chuan*, vol. 4, ch. 113, p. 1692, l. 4.

3. A synonymous variant of this four-character expression occurs in the anonymous fifteenth-century ch'uan-ch'i drama *Ts'ai-lou chi* (The gaily colored tower), ed. Huang Shang (Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1956), scene 10, p. 32, l. 11. It occurs in the same form as in the novel in *Yüan-ch'ü hsüan*, 1:213, l. 16; *Chi Ya-fan chin-man ch'an-huo*, p. 275, l. 14; and *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 693, l. 15.

4. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 2, ch. 29, p. 452, l. 12; and recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 96, p. 8b, l. 7.

5. This four character expression occurs in *Hsüeh Jen-kuei cheng-Liao shih-lüeh*, p. 62, l. 12; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 6, p. 282, ll. 17–18; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, p. 42b, l. 7; *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 4b, ll. 6–7; *Pei Sung chih-chuan*, vol. 2, *chüan* 5, p. 4a, ll. 4–5; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 39, p. 511, l. 12.

6. This four-character expression occurs independently in *I-hsia chi*, scene 27, p. 72, l. 7.

7. A nearly synonymous variant of this proverbial couplet occurs in *Chang Hsieh chuang-yüan*, scene 8, p. 45, l. 2. It occurs in the same form as in the novel in *Ming-hsin pao-chien*, *chüan* 2, p. 2b, l. 8; *Sha-kou chi*, scene 14, p. 54, l. 7; and *Hsiang-nang chi*, scene 14, p. 40, l. 5. On the second line, which frequently occurs independently, see Roy, *The Plum in the Golden Vase*, vol. 3, chap. 43, n. 10.

8. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 3:914, l. 19; *Yüan-ch'ü hsüan wai-pien*, 1:18, l. 10; a lyric by Lin Hung (14th century), *Ch'üan Ming tz'u*, 1:189, upper register, l. 13; *Nü ku-ku shuo-fa sheng-t'ang chi*, *hsieh-tzu* (wedge), p. 1a, l. 11; *P'o-yao chi*, *chüan* 1, scene 5, p. 15b, l. 7; the collection of literary tales entitled *Hua-ying chi* (Flower shadows collection), by T'ao Fu (1441–c. 1523), author's pref. dated 1523, in *Ming-Ch'ing hsi-chien hsiao-shuo ts'ung-k'an* (Collectanea of rare works of fiction from the Ming-Ch'ing period) (Chi-nan: Ch'i-Lu shu-she, 1996), p. 913, ll. 13–14; *Yü-chüeh chi*, scene 3, p. 5, l. 1; *T'ou-pi chi*, *chüan* 1, scene 4, p. 11b, l. 6; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 11b, l. 2; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2848, l. 4; and an abundance of other occurrences, too numerous to list.

9. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 2, ch. 52, p. 866, l. 2.

10. Variants of this couplet occur in *Yüan-ch'ü hsüan*, 1:218, l. 19; and the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 93, p. 6a, l. 9.

11. Variants of this four-character expression occur in *Yüan-ch'ü hsüan*, 2:548, l. 11; and 4:1627, l. 14; and *Yüan-ch'ü hsüan wai-pien*, 1:48, l. 13; and 3:813, l. 7.

12. This four-character expression occurs in a lyric by Ma Yü (1123–83), *Ch'üan Chin Yüan tz'u*, 1:358, upper register, l. 12; *Yüan-ch'ü hsüan*, 4:1591, l. 5; *Yüan-ch'ü hsüan wai-pien*, 2:424, l. 19; *Sha-kou chi*, scene 13, p. 44, l. 6; and *Hsi-yu chi*, vol. 1, ch. 40, p.459, l. 14.

13. This four-character expression occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 1, p. 102, l. 6; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 28, p. 364, l. 9.

14. This four-character expression occurs in *Pai-chia kung-an*, *chüan* 2, ch. 8, p. 1a, l. 6.

15. This four-character expression occurs in *Wei-mo-chieh ching chiang-ching wen* (Sutra lecture on the Vimalakīrti sutra), text no. 2, in *Tun-huang pien-wen chi*, 2:562, l. 13; two lyrics by Ma Yü (1123–83), *Ch'üan Chin Yüan tz'u*, 1:357, lower register, l. 13; and 1:395, lower register, l. 1; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 3, p. 100, l. 11; and *P'u-ming ju-lai wu-wei liao-i pao-chüan*, 4:507, l. 3.

16. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by the Buddhist monk Ch'i-chi (864–c. 937), *Ch'üan T'ang shih*, vol. 12, *chüan* 846, p. 9580, l. 11; an anecdote in *T'ang chih-yen*, *chüan* 15, p. 165, l. 13; *Yüan-ch'ü hsüan*, 2:667, l. 3; *T'ien-pao i-shih chu-kung-tiao*, p. 219, l. 10; *Ching-ch'ai chi*, scene 6, p. 14, l. 12; *Sha-kou chi*, scene 10, p. 32, l. 6; *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 694, l. 1; *Shen-hsiang ch'üan-pien*, *chüan* 631, p. 55a, l. 6; *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 306, l. 6; *Yüeh-ming Ho-shang tu Liu Ts'ui*, p. 434, l. 13; *San Sui p'ing-yao chuan*, *chüan* 3, ch. 12, p. 27a, l. 6; *Ko tai hsiao*, scene 3, p. 141, l. 10; *[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling*, *chüan* 1, p. 18b, upper register, l. 3; and an abundance of other occurrences, too numerous to list.

17. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *San-kuo chih* (History of the Three Kingdoms), comp. Ch'en Shou (233–97), 5 vols. (Peking: Chung-hua shu-chü, 1973), vol. 2, *chüan* 17, p. 524, l. 9; *Han P'eng fu* (Rhapsody on Han P'eng), in *Tun-huang pien-wen chi*, 1:140, l. 2; *Sou-shen chi* (In search of the supernatural), comp. Kou Tao-hsing (10th century), in *Tun-huang pien-wen chi*, 2:881, l. 14; a poem by P'eng Ju-li (1042–95), *Ch'üan Sung shih*, 16:10540, l. 3; a lyric by Kao Shih-t'an (d. 1146), *Ch'üan Chin Yüan tz'u*, 1:3, lower register, l. 12; a lyric by Chang Yen (1248–1322), *Ch'üan Sung tz'u*, 5:3466, lower register, l. 8; a song suite by Chao Ming-tao (14th century), *Ch'üan Yüan san-ch'ü*, 1:336, l. 1; a song suite by Chu T'ing-yü (14th century), ibid., 2:1210, l. 5; the collection of literary tales *Hsiao-p'in chi* (Emulative frowns collection), by Chao Pi, author's postface dated 1428 (Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957), p. 90, l. 11; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 21, p. 59, l. 4; *Lien-huan chi*, scene 18, p. 43, l. 1; a lyric by Yang Shen (1488–1559), *Ch'üan Ming tz'u*, 2:782, lower register, l. 8; a lyric by Ch'en Ju-lun (cs 1532), ibid., 2:935, lower register, ll. 11–12; *Yü-chüeh chi*, scene 36, p. 112, l. 10; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 46, p. 183, l. 6; and an abundance of other occurrences, too numerous to list.

18. This proverbial couplet occurs in *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 693, l. 15.

19. On the various legends regarding this figure, see *Chung-kuo min-chien chu-shen* (The gods of Chinese folklore), comp. Tsung Li and Liu Ch'ün (Shih-chia chuang: Ho-pei jen-min ch'u-pan she, 1987), pp. 353–56; and E.T.C. Werner, *A Dictionary of Chinese Mythology* (New York: The Julian Press, 1961), pp. 590–91.

20. This four-character expression occurs in a memorial to the throne submitted in 715 by Wang Chün (d. 732), *Chiu T'ang shu*, vol. 9, *chüan* 93, p. 2987, l. 6; the prose preface to a poem by Li Kuang (1078–1159), *Ch'üan Sung shih*, 25:16437, l. 11; *San-kuo chih p'ing-hua*, p. 117, l. 14; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 11, p. 500, ll. 7–8; *Shui-hu ch'üan-chuan*, vol. 2, ch. 36, p. 565, l. 3; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 31, p. 125, l. 7; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 1, ch. 6, p. 34a, l. 6.

21. This line occurs verbatim three times in *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 45, l. 10; ch. 5, p. 81, l. 9; and vol. 4, ch. 90, p. 1471, l. 17.

22. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem written in 995 by Chang Yung (946–1015), *Ch'üan Sung shih*, 1:531, l. 15; a lyric by Chu Shu-chen (fl. 1078–1138), *Ch'üan Sung tz'u*, 2:1405, lower register, l. 13; a lyric by Ch'iu Yüan (1247–1326), ibid., 5:3405, lower register, l. 1; a song suite by Wang Po-ch'eng (late 13th century), *Ch'üan Yüan san-ch'ü*, 1:330, l. 7; a song by Chang K'o-chiu (1270–1348), ibid., 1:805, l. 5; *Yüan-ch'ü hsüan*, 3:1008, l. 1; *Hsi-hu san-t'a chi*, p. 24, l. 16; *Ch'ien-t'ang meng*, p. 2a, l. 11; an anonymous song suite in *Sheng-shih hsin-sheng*, p. 433, l. 3; *Wang Wen-hsiu Wei-t'ang ch'i-yü chi*, scene 2, p. 4a, l. 7; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 4, p. 9, l. 6; *Shang Lu san-yüan chi*, *chüan* 2, scene 33, p. 21b, l. 6; and a host of other occurrences, too numerous to list.

23. These four lines occur verbatim in *Shui-hu ch'üan-chuan*, vol. 1, ch. 5, p. 81, l. 8.

24. This line occurs verbatim in ibid., p. 45, l. 9.

25. This line occurs in ibid., vol. 4, ch. 120, p. 1818, l. 4.

26. This four-character expression occurs in ibid., vol. 1, ch. 6, p. 102, l. 2; and vol. 4, ch. 120, p. 1818, ll. 3–4.

27. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., the biography of Mu-jung Te (336–405), in *Chin shu* (History of the Chin dynasty [265–420]), comp. Fang Hsüan-ling (578–648) et al., 10 vols. (Peking: Chung-hua shu-chü, 1974), vol. 10, *chüan* 127, p. 3166, l. 3; a poem by Hsü Chi (1028–1103), *Ch'üan Sung shih*, 11:7622, l. 3; a memorial to the throne written in 1092 by Su Shih (1037–1101), *Su Shih wen-chi* (Collected prose of Su Shih), by Su Shih (1037–1101), 6 vols. (Peking: Chung-hua shu-chü, 1986), vol. 3, *chüan* 34, p. 974, l. 15; a letter by Chu Hsi (1130–1200), *Hui-an hsien-sheng Chu Wen-kung wen-chi* (The collected literary works of Chu Hsi [1130–1200]), *Ssu-pu pei-yao* ed. (Shanghai: Chung-hua shu-chü, 1936), *chüan* 37, p. 3a, l. 9; a commentary on the *Vajracchedikā prajñāpāramitā sutra* by Yen Ping (d. 1212), as quoted in *Chin-kang ching chi-chu*, p. 211, column 3; a lyric by Li Tao-ch'un (late 13th century), *Ch'üan Chin Yüan tz'u*, 2:1236, lower register, l. 13; *Lü-weng san-hua Han-tan tien*, scene 2, p. 3a, l. 14; an anonymous song in *Yüeh-fu ch'ün-chu*, *chüan* 1, p. 25, l. 14; and an abundance of other occurrences, too numerous to list.

28. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 4, ch. 120, p. 1818, l. 7.

29. This four-character expression occurs in *Shen-hsiang ch'üan-pien*, *chüan* 636, p. 42a, l. 4.

30. For a detailed description of this variety of fortune-telling, see Richard J. Smith, *Fortune-tellers and Philosophers: Divination in Traditional Chinese Society* (Boulder: Westview Press, 1991), pp. 234–35.

31. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g, *San-kuo chih p'ing-hua*, p. 34, l. 9; *Shui-hu ch'üan-chuan*, vol. 1, ch. 21, p. 306, l. 12; and vol. 3, ch. 73, p. 1232, l. 7; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 5, p. 61b, l. 11; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 2, p. 25a, ll. 4–5; *Tung-yu chi: shang-tung pa-hsien chuan*, *chüan* 2, p. 5a, l. 8; and *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 20, p. 73, ll. 10–11.

32. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric attributed to T'ao Chih (d. 825), *Ch'üan T'ang shih pu-pien*, 3:1612, l. 9; a long poem by Emperor T'ai-tsung of the Sung dynasty (r. 976–97), *Ch'üan Sung shih*, 1:441, l. 16; *Chu-tzu yü-lei*, vol. 4, *chüan* 64, p. 18b, l. 2; *Tung Chieh-yüan Hsi-hsiang chi*, *chüan* 1, p.

10, l. 8; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 3, scene 2, p. 109, l. 1; a lyric by Li Chen (1376–1452), *Ch'üan Ming tz'u*, 1:227, lower register, l. 12; *Hua-ying chi*, p. 898, l. 28; a set of songs by Ch'ang Lun (1493–1526), *Ch'üan Ming san-ch'ü*, 2:1527, l. 13; *Hsi-yu chi*, vol. 2, ch. 57. p. 655, l. 7; and *Pai-chia kung-an*, *chüan* 1, ch. 5, p. 21b, l. 1.

33. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 121a, l. 8; a lyric by Wang Che (1112–70), *Ch'üan Chin Yüan tz'u*, 1:249, lower register, l. 4; a poem by Ma Yü (1123–83), *Ch'üan Chin shih*, 1:296, l. 8; a poem by Ch'en Nan (d. 1213), *Ch'üan Sung shih*, 28:18293, l. 5; a lyric by Mo Ch'i-yen (1226–94), *Ch'üan Sung tz'u*, 5:3142, lower register, l. 6; *Yüan-ch'ü hsüan*, 1:313, l. 12; *Yüan-ch'ü hsüan wai-pien*, 2:393, l. 6; a set of songs by Wang Yüan-heng (14th century), *Ch'üan Yüan san-ch'ü*, 2:1384, l. 14; *Lü Tung-pin fei-chien chan Huang-lung*, p. 465, l. 13; *Chien-teng hsin-hua*, *chüan* 3, p. 71, l. 8; a lyric by Chu Yün-ming (1460–1526), *Ch'üan Ming tz'u*, 2:419, lower register, l. 11; a set of songs by K'ang Hai (1475–1541), *Ch'üan Ming san-ch'ü*, 1:1168, l. 5; *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 8, p. 22a, ll. 4–5; the tsa-chü drama *Tung-t'ien hsüan-chi* (Mysterious record of the grotto heaven), attributed to Yang Shen (1488–1559), in *Ku-pen Yüan Ming tsa-chü*, vol. 2, scene 4, p. 16a, l. 1; *Hsi-yu chi*, vol. 2, ch. 98, p. 1102, l. 1; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 11, p. 138, l. 11; and an abundance of other occurrences, too numerous to list.

34. This line occurs independently in *Pao-chien chi*, scene 5, p. 13, l. 25; and *Pa-i chi*, scene 21, p. 45, l. 3.

35. This is a version, with insignificant textual variation, of the famous anonymous ballad known as "Golden Threads" that was current at least as early as the ninth century. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 27, n. 37. The version in the novel occurs verbatim in *Pao-chien chi*, scene 30, p. 56, ll. 18–19, which is probably the proximate source. The last line also occurs independently in a lyric by Ou-yang Hsiu (1007–72), *Ch'üan Sung tz'u*, 1:124, upper register, l. 8; and a lyric by Huang T'ing-chien (1045–1105), ibid., 1:396, lower register, ll. 1–2.

36. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 3:822, l. 2; and *Shui-hu ch'üan-chuan*, vol. 3, ch. 59, p. 988, l. 17.

37. This four-character expression occurs in a poem by Hsü Chi (1028–1103), *Ch'üan Sung shih*, 11:7594, l. 1; *Hsiao-p'in chi*, p. 22, l. 2; a literary tale in *Yüan-chu chih-yü: hsüeh-ch'uang t'an-i* (Supplementary guide to Mandarin Duck Island: Tales of the unusual from the snowy window) (Peking: Chung-hua shu-chü, 1997), *chüan* 1, p. 41, l. 1; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 47, p. 604, l. 2.

38. This four-character expression occurs in a quatrain by the Buddhist monk Tao-ning (1053–1113), *Ch'üan Sung shih*, 19:12906, l. 15.

39. This four-character expression occurs independently in an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 10, p. 56a, l. 1.

40. This four-character expression occurs in conjunction with the one two lines above it in a song by Lu Chih (cs 1268), *Ch'üan Yüan san-ch'ü*, 1:114, l. 5; a song by Pai P'u (1226–c. 1306), ibid., 1:200, l. 7; a set of songs by Li Ch'i (1269–1328), ibid., 2:1291, l. 4; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 2, p. 9a, ll. 6–7; and *Hai-fu shan-t'ang tz'u-kao*, *chüan* 1, p. 26, l. 10. It occurs independently in a poem by Li Chieh (9th century), *Ch'üan T'ang shih pu-pien*, 2:1123, l. 7; a lyric by Ch'ang-ch'üan-tzu (13th century), *Ch'üan Chin Yüan tz'u*, 1:594, upper register, l. 12; a song by Sun Chou-ch'ing (14th century), ibid., 2:1062, l. 10; an anonymous Yüan dynasty song, ibid., 2:1733, l. 10; *Yüan-ch'ü hsüan wai-pien*, 2:454, l. 11; *Yin-chih chi-shan*, p. 115, l. 13; a lyric written in 1497 by Ku Hsün (1418–

1505), *Ch'üan Ming tz'u*, 1:291, upper register, l. 10; a lyric by Wu Yen (1457–1519), *Ch'üan Ming tz'u pu-pien*, 1:136, lower register, l. 3; a song suite by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:593, l. 10; *Shui-hu ch'üan-chuan*, vol. 2, ch. 38, p. 603, l. 10; *San Sui p'ing-yao chuan*, *chüan* 1, ch. 1, p. 6b, l. 8; a set of songs by Hsia Yang (16th century), *Ch'üan Ming san-ch'ü*, 1:807, l. 13; a song suite by Lo Ch'in-shun (1465–1547), ibid., 1:825, l. 6; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 9, p. 21a, l. 5; an anonymous set of songs in ibid., *ts'e* 19, p. 24a, l. 4; a lyric by Han Pang-ch'i (1479–1556), *Ch'üan Ming tz'u*, 2:624, upper register, l. 3; a song suite by Chou Lü-ching (1549–1640), *Ch'üan Ming san-ch'ü*, 3:3131, l. 9; and a host of other occurrences, too numerous to list.

41. This entire set piece of descriptive parallel prose is taken, with a few insignificant textual variants, from *Shui-hu ch'üan-chuan*, vol. 2, ch. 39, p. 618, l. 16–p. 619, l. 1.

42. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Li Tuan (cs 770), *Ch'üan T'ang shih*, vol. 5, *chüan* 284, p. 3240, l. 7; *Chang Hsieh chuang-yüan*, scene 1, p. 2, l. 8; the early vernacular story *Chien-t'ieh ho-shang* (The Monk's billet-doux), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 14, l. 1; *Yang Ssu-wen Yen-shan feng ku-jen*, p. 372, l. 13; *Chi Ya-fan chin-man ch'an-huo*, p. 281, l. 6; *Wan Hsiu-niang ch'ou-pao shan-t'ing-erh*, p. 562, l. 12; the early vernacular story *San hsien-shen Pao Lung-t'u tuan-yüan* (After three ghostly manifestations Academician Pao rights an injustice), in *Ching-shih t'ung-yen*, *chüan* 13, p. 173, l. 6; *Hsiao fu-jen chin-ch'ien tseng nien-shao*, p. 224, l. 14; *Chin-ming ch'ih Wu Ch'ing feng Ai-ai*, p. 463, l. 7; and *San Sui p'ing-yao chuan*, *chüan* 1, ch. 4, p. 35a, l. 9. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 94, p. 12a, ll. 7–8; and ch. 99, p. 9b, ll. 10–11.

43. This couplet, with one insignificant variant, occurs in *Chi Ya-fan chin-man ch'an-huo*, p. 283, l. 12.

44. This four-character expression occurs in *Wang Chao-chün ch'u-sai ho-jung chi*, *chüan* 2, scene 28, p. 20b, ll. 7–8.

45. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 68b, l. 2; *Wu-wang fa Chou p'ing-hua*, p. 40, l. 9; *Ch'ien-Han shu p'ing-hua*, p. 21, l. 12; *Yüan-ch'ü hsüan*, 4:1652, ll. 5–6; *Yu-kuei chi*, scene 26, p. 79, l. 2; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 6, p. 9a, ll. 7–8; *Shui-hu ch'üan-chuan*, vol. 2, ch. 54, p. 904, l. 13; *San Sui p'ing-yao chuan*, *chüan* 4, ch. 17, p. 15b, l. 1; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 5, p. 68a, l. 12; *Hsi-yu chi*, vol. 1, ch. 35, p. 403, ll. 10–11; *[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan*, 19:81, l. 4; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 1, p. 8a, ll. 2–3; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 12, p. 149, l. 15; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 5, p. 28a, l. 1; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 11, p. 23b, l. 4; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 5, ch. 43, p. 20b, l. 7; and a host of other occurrences, too numerous to list.

46. A version of this anonymous song, with some textual variation, occurs in *Yüeh-fu ch'ün-chu*, *chüan* 4, p. 281, ll. 8–9. It occurs in the same form as in the novel in *Yung-hsi yüeh-fu*, *ts'e* 18, p. 49b, ll. 1–3.

47. This four-character expression occurs in *Pai-chia kung-an*, *chüan* 10, ch. 93, p.10b, l. 1.

Chapter 94

1. This poem has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 19, p. 1a, ll. 3–6. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 19, p. 376, ll. 6–21, and n. 1.

2. A synonymous variant of this four-character expression occurs in *Chuang-tzu yin-te* (A concordance to *Chuang-tzu*) (Cambridge: Harvard University Press, 1956), ch. 29, p. 81, l. 18; *Chin shu*, vol. 4, *chüan* 43, p. 1243, l. 2; a legal judgment in *Ming-kung shu-p'an ch'ing-ming chi* (A collection of enlightened judgments by famous gentlemen), pref. dated 1261, 2 vols. (Peking: Chung-hua shu-chü, 1987), vol. 2, *chüan* 14, p. 530, l. 2; *Hsiang-nang chi*, scene 26, p. 74, l. 9; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 1, p. 1b, l. 13; and *Tung-yu chi: shang-tung pa-hsien chuan*, *chüan* 2, p. 46b, l. 9. It occurs in the same form as in the novel in *Yüan-ch'ü hsüan*, 2:554, l. 2; *Yüan-ch'ü hsüan wai-pien*, 1:173, l. 21; *Yu-kuei chi*, scene 28, p. 88, l. 4; *Han Yüan-shuai an-tu Ch'en-ts'ang*, scene 1, p. 3b, l. 4; *Shui-hu ch'üan-chuan*, vol. 4, ch. 86, p. 1416, l. 13; an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 6, p. 64b, l. 7; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 2, p. 56a, l. 13; and a host of other occurrences, too numerous to list.

3. This couplet, with one insignificant variant, recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 99, p. 4a, ll. 8–9.

4. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 35, n. 17.

5. This idiomatic expression occurs in *Shui-hu ch'üan-chuan*, vol. 1, ch. 26, p. 417, l. 17

6. This four-character expression occurs in *Pai-yüeh t'ing chi*, *chüan* 2, scene 43, p. 41a, l. 3; and *Shui-hu ch'üan-chuan*, vol. 3, ch. 72, p. 1215, l. 17.

7. Emperor T'ai-tsung of the Sung dynasty (r. 976–97) is said to have decreed that admonitory stone tablets should be erected in every local bureaucratic office inscribed with four hortatory lines that read: "The salary you receive, is derived from the people; they are easy to abuse, but Heaven cannot be deceived." These four lines are taken verbatim from a longer hortatory inscription by Meng Ch'ang (919–65), the last emperor of the Later Shu dynasty (r. 934–65). See *Ch'üan T'ang wen*, vol. 3, *chüan* 129, p. 23a, l. 9; and p. 23b, l. 1.

8. This set piece of descriptive parallel prose is condensed, with considerable textual variation, from one in *Shui-hu ch'üan-chuan*, vol. 1, ch. 8, p. 123, l. 10–p. 124, l. 1.

9. This couplet is a variation on one in a poem by Nieh I-chung (cs 871), *Ch'üan T'ang shih*, vol. 10, *chüan* 636, p. 7296, l. 10. The original couplet also occurs in *Yüan-ch'ü hsüan*, 1:36, ll. 1–2; *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 96, l. 3; and *Hsün-ch'in chi*, scene 6, p. 16, ll. 5–6.

10. This couplet has already occurred in the novel. See, Roy, *The Plum in the Golden Vase*, vol. 4, chap. 77, p. 574, ll. 12–15, and nn. 57–58.

11. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a speech attributed to the Buddhist monk Kuei-hsi (11th century), *Wu-teng hui-yüan*, vol. 3, *chüan* 14, p. 879, l. 8; a set of poems by Shao Yung (1011–77), *Ch'üan Sung shih*, 7:4676, l. 9; *Hsüan-ho i-shih*, p. 5, l. 4; *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 163, l. 6; *San-kuo chih p'ing-hua*, p. 28, l. 1; *Chao-shih ku-erh chi*, *chüan* 2, scene 28, p. 7b, ll. 5–6; *Cheng Chieh-shih li-kung shen-pi kung*, p. 667, l. 14; *Fo-yin shih ssu-t'iao Ch'in-niang*, p. 237, l. 13; *K'an p'i-hsüeh tan-cheng Erh-lang Shen*, p. 243, l. 10; *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 699, l. 8; *Shui-hu ch'üan-chuan*, vol. 1, ch. 2, p. 16, l. 8; *Hsin-ch'iao shih Han Wu mai ch'un-ch'ing*, p. 63, l. 6; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 5, p. 56b, l. 4; *Pao-chien chi*, scene 30, p. 56, l. 25; *Hsi-yu chi*, vol. 1, ch. 18, p. 205, l. 17; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 2, p. 19b, l. 11; *Pai-chia kung-an*, *chüan* 4, ch. 32, p. 4a, ll. 10–11; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 7, p. 89, l. 2; and an abundance of other occurrences, too numerous to list.

12. This four-character expression occurs in *Ts'ao Po-ming ts'o-k'an tsang chi*, p. 209, l. 11.

13. This four-character expression occurs in *Wu Lun-ch'üan Pei*, *chüan* 3, scene 17, p. 8b, l. 8.

14. This four-character expression recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 99, p. 9a, l. 10.

15. This four-character expression occurs in *Chien-teng hsin-hua*, *chüan* 3, p. 75, l. 11; *Yü-huan chi*, scene 5, p. 11, l. 1; *Hsiu-ju chi*, scene 24, p. 67, l. 12; and *Liu sheng mi Lien chi*, *chüan* 3, p. 36b, l. 11.

16. This couplet, with a variant in the last line, has already occurred twice in the novel. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 8, p. 169, ll. 13–16, and n. 45; and vol. 4, chap. 65, p. 151, ll. 36–39.

17. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a quatrain by Tu Mu (803–52), *Ch'üan T'ang shih*, vol. 8, *chüan* 523, p. 5979, l. 6; a set of poems by Wang An-shih (1021–86), *Ch'üan Sung shih*, 10:6752, l. 11; a quatrain by Kuo Hsiang-cheng (1035–1113), ibid., 13:8991, l. 1; a poem by Hua Chen (b. 1051, cs 1079), ibid., 18:12344, l. 13; a lyric by Ho Chu (1052–1125), *Ch'üan Sung tz'u*, 1:505, upper register, l. 1; a poem by Li Kang (1083–1140), *Ch'üan Sung shih*, 27:17620, l. 6; a quatrain by Hu Yin (1098–1156), ibid., 33:20956, l. 5; a lyric by Wang T'ing-yün (1151–1202), *Ch'üan Chin Yüan tz'u*, 1:43, upper register, l. 16; a lyric written in 1186 by Chiang K'uei (1155–1221), *Ch'üan Sung tz'u*, 3:2176, lower register, l. 18; a lyric by Yüan Hao-wen (1190–1257), *Ch'üan Chin Yüan tz'u*, 1:90, upper register, l. 11; a lyric by Chang K'o-chiu (1270–1348), ibid., 2:929, lower register, l. 2; a lyric by Fei Ts'ai (1483–1549), *Ch'üan Ming tz'u pu-pien*, 1:247, lower register, l. 15; a lyric by Yang Shen (1488–1559), *Ch'üan Ming tz'u*, 2:820, lower register, l. 9; a song suite in *Hai-fu shan-t'ang tz'u-kao*, *chüan* 1, p. 38, l. 6; and an abundance of other occurrences, too numerous to list.

18. This line is taken verbatim from the first line in a quatrain by Ch'eng Hao (1032–85), *Ch'üan Sung shih*, 12:8236, l. 5.

19. This quatrain, with a few insignificant variants, is taken from one in *Hsiu-ju chi*, scene 19, p. 54, ll. 6–7.

20. This anonymous song is preserved in *Tz'u-lin chai-yen*, 1:35–36; and *Chiu-pien nan chiu-kung p'u* (Formulary for the old repertory of the nine southern musical modes), comp. Chiang Hsiao (16th century), pref. dated 1549, fac. repr. in *Shan-pen hsi-ch'ü ts'ung-k'an* (Collectanea of rare editions of works on dramatic prosody) (Taipei: Hsüeh-sheng shu-chü, 1984–87), vol. 26, p. 217, ll. 8–11.

21. This couplet has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 18, p. 363, ll. 5–8, and n. 16.

Chapter 95

1. These eight lines of admonition, with a few textual variations, are taken from a set of poems in imitation of the legendary T'ang dynasty poet Han-shan (8th century) by the Buddhist monk Huai-shen (1077–1132), *Ch'üan Sung shih*, 24:16109, ll. 12–13. They are also included without attribution in *Ming-hsin pao-chien*, *chüan* 2, p. 2b, ll. 12–13.

2. Variants of this proverbial saying occur in a statement attributed to the Buddhist Ch'an Master Chien (10th century), *Wu-teng hui-yüan*, vol. 3, *chüan* 15, p. 960, l. 5; a poem

by the Buddhist monk Wen-chun (1061–1115), *Ch'üan Sung shih*, 21:14269, l. 6; *Hsiao Sun-t'u*, scene 9, p. 288, l. 10; *Yüan-ch'ü hsüan*, 1:338, l. 13; the anonymous early Ming tsa-chü drama *Lung-men yin-hsiu* (The beauty concealed at Lung-men), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, scene 1, p. 2b, ll. 13–14; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 10, p. 16a, l. 10; and *Hsi-yu chi*, vol. 2, ch. 69, p. 791, l. 2. It occurs in the same form as in the novel in a poem by the Buddhist monk Tsung-kao (1089–1163), *Ch'üan Sung shih*, 30:19412, l. 16; *Yüan-ch'ü hsüan*, 1:164, ll. 17–18; the early vernacular story *Feng-yüeh Jui-hsien T'ing* (The romance in the Jui-hsien Pavilion), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 42, l. 12; *Yü Chung-chü t'i-shih yü shang-huang*, p. 65, l. 13; *Shih-i chi*, *chüan* 2, scene 26, p. 23b, ll. 9–10; *Pa-i chi*, scene 8, p. 16, l. 4; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 8, ch. 59, p. 29b, l. 3.

3. This couplet is quoted as proverbial by Chu Hsi (1130–1200) in his commentary on the *Ta-hsüeh* (The great learning). See *Ssu-shu chang-chü chi-chu* (Collected commentary on the paragraphed and punctuated text of the Four books), by Chu Hsi (Peking: Chung-hua shu-chü, 1983), p. 8, l. 15. The first line also occurs independently in *Huai-hsiang chi*, scene 28, p. 90, l. 10; and a variant of the second line occurs independently in *Lieh-kuo chih-chuan*, vol. 3, *chüan* 7, p. 37a, l. 4.

4. A variant of this couplet occurs in *Hsüeh Jen-kuei cheng-Liao shih-lüeh*, p. 30, l. 3.

5. This quatrain, with two insignificant variants, has already occurred in the *Chin P'ing Mei tz'u-hua*, vol. 3, ch. 48, p. 15b, ll. 6–7. See Roy, *The Plum in the Golden Vase*, vol. 3, chap. 48, p. 170, ll. 1–8.

Chapter 96

1. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 61, p. 1023, l. 9; *Hung-fu chi*, scene 20, p. 43, l. 9; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 1, p. 25a, l. 8; *I-hsia chi*, scene 20, p. 53, l. 8; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 3, ch. 25, p. 26a, ll. 8–9.

2. The proximate source of this set piece of descriptive parallel prose, with considerable textual variation, is a passage in *Shui-hu ch'üan-chuan*, vol. 2, ch. 42, ll. 1–3.

3. This four-character expression occurs in the ch'uan-ch'i drama *Chieh-hsia chi* (The steadfast knight errant), by Hsü San-chieh (fl. late 16th century), *Liu-shih chung ch'ü* ed., scene 31, p. 79, l. 9.

4. This four-character expression occurs in an anonymous song suite in *Sheng-shih hsin-sheng*, p. 285, ll. 11–12; and a song suite by Wu Kuo-pao (cs 1550), *Ch'üan Ming san-ch'ü*, 2:2284, l. 12.

5. This four-character expression occurs in an anonymous set of songs in *Feng-yüeh chin-nang [chien-chiao]*, p. 118, l. 7; and an anonymous song suite in *Yung-hsi yüeh-fu, ts'e* 16, p. 30b, l. 7.

6. This four-character expression occurs in *Hsin-ch'iao shih Han Wu mai ch'un-ch'ing*, p. 65, l. 10.

7. This four-character expression occurs in *Kuan-tzu chiao-cheng* (The *Kuan-tzu* collated and corrected), ed. and annot. Tai Wang (1837–73), in *Chu-tzu chi-ch'eng*, *chüan* 11, ch. 31, p. 174, l. 7; *Han-shu* (History of the Former Han dynasty), comp. Pan Ku (32–92), 8 vols. (Peking: Chung-hua shu-chü, 1962), vol. 3, *chüan* 24, p. 1121, l. 14; a preface by Han Yü (768–824), *Han Ch'ang-li wen-chi chiao-chu*, *chüan* 4, p. 145, l. 11; a poem by Fu Pi (1004–

83), *Ch'üan Sung shih*, 5:3367, l. 3; and the prose preface to a set of five poems by Ssu-ma Kuang (1019–86), ibid., 9:6088, l. 1.

8. This four-character expression occurs in a song by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:538, l. 8.

9. The last character of Ch'en Ching-chi's given name puns with the word *chi* that means "squeeze," so that the two characters would then mean "to undergo squeezing."

10. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 29, n. 21.

11. These four lines, with insignificant textual variation, occur in *Shen-hsiang ch'üan-pien*, *chüan* 637, p. 7b, ll. 6–8.

12. These four lines occur twice in ibid., *chüan* 631, p. 44b, ll. 1–2; and *chüan* 637, p. 9b, ll. 7–8.

13. These four lines, with some textual variation, occur in ibid., *chüan* 637, p. 9a, ll. 2–3.

14. These four lines, with some textual variation, occur in ibid., *chüan* 636, p. 16a, l. 7. The four-character expression in the last line also occurs independently in *Yüan-ch'ü hsüan*, 1:38, ll. 14–15; *Yüan-ch'ü hsüan wai-pien*, 2:409, l. 17; and *Shen-hsiang ch'üan-pien*, *chüan* 631, p. 52b, l. 6.

15. This four-character expression occurs in ibid., *chüan* 636, p. 16a, l. 2; p. 23b, l. 7; and *chüan* 637, p. 2b, l. 3.

16. These two lines, with some synonymous variation in the second line, occur in ibid., *chüan* 636, p. 41b, l. 3.

17. These two lines, with an insignificant variant in the second line, occur in ibid., *chüan* 637, p. 7a, ll. 1–2.

18. This line occurs in ibid., p. 7b, l. 1.

19. This four-character expression occurs in ibid., *chüan* 634, p. 25a, l. 6; *chüan* 637, p. 7b, l. 1; and *chüan* 644, p. 31b, l. 4.

20. These two lines occur in ibid., *chüan* 637, p. 7b, ll. 1–2.

21. These two lines occur in ibid., *chüan* 636, p. 24a, l. 6.

22. These two lines occur in ibid., p. 15b, l. 5.

23. This line occurs together with the preceding indented line in ibid., p. 51b, l. 7.

24. This couplet, with a textual variant in the second line, is from a quatrain attributed to the wife of Tu Kao (fl. late 8th century), *Ch'üan T'ang shih*, vol. 11, *chüan* 799, p. 8988, l. 11. It is also quoted in *Chien-t'ieh ho-shang*, p. 7, l. 7; and *Tzu-ch'ai chi*, scene 20, p. 77, l. 3.

25. This quatrain, with some insignificant textual variation, occurs in *Chao Po-sheng ch'a-ssu yü Jen-tsung*, p. 171, l. 8.

Chapter 97

1. This poem, with some textual variation, has already appeared in the novel. See *Chin P'ing Mei tz'u-hua*, vol. 1, ch. 20, p. 1a, ll. 3–6; and Roy, *The Plum in the Golden Vase*, vol. 1, chap. 20, p. 401, ll. 6–21, and n. 1.

2. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Fo-yin shih ssu-t'iao Ch'in-niang*, p. 238, l. 8; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan*, 8:34, l. 2; *T'an-shih wu-wei pao-chüan*, 1:377, l. 3; *Shui-hu ch'üan-chuan*, vol. 1, ch. 24, p. 365, l. 14; the middle-period vernacular story

Chang Tzu-fang mu-tao chi (The story of Chang Liang's pursuit of the Way), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 110, l. 15; *Hsi-yu chi*, vol. 1, ch. 16. p. 181, l. 13; and *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 2, p. 3a, ll. 11–12. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 99, p. 12a, l. 8.

3. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Hsiang-nang chi*, scene 39, p. 118, l. 8; *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 48, l. 16; *Lien-huan chi*, scene 20, p. 51, l. 6; *Hsin-ch'iao shih Han Wu mai ch'un-ch'ing*, p. 64, l. 9; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 2, p. 48a, l. 6; *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 12a, l. 11; *Pei Sung chih-chuan*, vol. 2, *chüan* 2, p. 3b, l. 8; *Huan-sha chi*, scene 16, p. 52, l. 11; *Ssu-hsi chi*, scene 10, p. 25, l. 7; *Hsi-yu chi*, vol. 1, ch. 2, p. 19, l. 9; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 6b, l. 1; *Huang-Ming k'ai-yün ying-wu chuan*, vol. 1, *chüan* 3, p. 13b, l. 13; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 21, p. 270, l. 8; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 9, ch. 86, p. 33a, l. 4; and an abundance of other occurrences, too numerous to list.

4. This four-character expression occurs in *Ching-ch'ai chi*, scene 15, p. 47, l. 1; *Yu-kuei chi*, scene 40, p. 116, l. 1; *Chien-teng hsin-hua*, *chüan* 4, p. 104, l. 10; a song suite by Ch'en So-wen (d. c. 1604), *Ch'üan Ming san-ch'ü*, 2:2554, l. 12; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 6, ch. 48, p. 71a, l. 7.

5. This formulaic line occurs ubiquitously in Chinese vernacular literature. See, e.g., *Lü Meng-cheng ch'üan-shih wen* (Lü Meng-cheng's words of admonition to the world), attributed to Lü Meng-cheng (946–1011), in *Chiao-yang ts'ung-shu* (Collectanea of educational literature), comp. Feng Tso-min (Taipei: Wei-cheng shu-chü, 1987), p. 115, l. 4; *Yüan-ch'ü hsüan*, 1:137, l. 12; *Chao-shih ku-erh chi*, *chüan* 1, scene 22, p. 43a, l. 7; *Sha-kou chi*, scene 6, p.15, l. 4; *Ching-ch'ai chi*, scene 13, p. 38, l. 10; *Chin-yin chi*, *chüan* 2, scene 16, p. 17b, l. 7; *Ch'ien-chin chi*, scene 20, p. 64, l. 10; *Huai-hsiang chi*, scene 31, p. 105, l. 2; *Shang Lu san-yüan chi*, *chüan* 2, scene 23, p. 4a, l. 9; *Ch'en Hsün-chien Mei-ling shih-ch'i chi*, p. 122, l. 16; *Hsün-ch'in chi*, scene 22, p. 74, l. 1; *Yü-chüeh chi*, scene 3, p. 5, l. 5; and an abundance of other occurrences, too numerous to list. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 98, p. 3a, l. 7.

6. This four-character expression occurs in a lyric by Chang Hsien (990–1078), *Ch'üan Sung tz'u*, 1:59, upper register, ll. 6–7; a quatrain by Ts'ao Hsün (c. 1098–1174), *Ch'üan Sung shih*, 33:21197, l. 11; and a lyric by Hsia Yang (16th century), *Ch'üan Ming tz'u*, 2:439, upper register, l. 5.

7. This four-character expression occurs in *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 2, p. 13b, l. 5; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 4, ch. 36, p. 35a, ll. 8–9.

8. This line has already occurred in the novel. See above, chap. 89, n. 8.

9. On this festival specialty, see Roy, *The Plum in the Golden Vase*, vol. 1, chap. 16, n. 15.

10. This set piece of descriptive parallel prose, with extensive textual variation, has already occurred in the novel. See *Chin P'ing Mei tz'u-hua*, vol. 2, ch. 30, p. 6b, ll. 1–5; and Roy, *The Plum in the Golden Vase*, vol. 2, chap. 30, p. 204, ll. 4–31, and nn. 33–34.

11. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 1, ch. 23, p. 344, l. 4.

12. This couplet has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 26, p. 109, ll. 14–17, and nn. 22–23.

13. This line is very similar to one in a quatrain by Li Shang-yin (c. 813–58), *Ch'üan T'ang shih*, vol. 8, *chüan* 541, p. 6222, l. 2.

14. This four-character expression occurs in *I-chien chih*, vol. 1, *chia-chih* (first collection), *chüan* 6, p. 52, l. 1.

15. This four-character expression occurs in a song suite that is attributed to Ching Kan-ch'en (c. 1220–81), *Ch'üan Yüan san-ch'ü*, 1:141, l. 3; and a song suite by Ku Te-jun (14th century), ibid., 2:1074, l. 1.

16. A variant of this couplet has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 4, chap. 68, p. 243, ll. 19–22, and n. 75.

17. This quatrain is traditionally attributed to Wang Chu (cs 1100), *Ch'üan Sung shih*, 22:14978, l. 10. The first two lines have already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 3, chap. 55, p. 362, ll. 38–39, and n. 50. The last two lines occur together in *Chang Hsieh chuang-yüan*, scene 27, p. 136, l. 8; *P'i-p'a chi*, scene 18, p. 111, l. 5; *Pai-yüeh t'ing chi*, *chüan* 2, scene 43, p. 41a, l. 2; *Hei Hsüan-feng chang-i shu-ts'ai*, scene 3, p. 105, l. 11; *P'u-tung Ts'ui Chang chu-yü shih-chi* (Collection of poetic gems about [the affair of] Ts'ui [Ying-ying] and Chang [Chün-jui] in P'u-tung), included as part of the front matter in the 1498 edition of *Hsi-hsiang chi*, p. 21a, l. 9; *Shang Lu san-yüan chi*, *chüan* 1, scene 8, p. 10b, l. 9; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 46, p. 597, l. 3; and *[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling*, *chüan* 1, p. 11b, lower register, ll. 10–11. The third line occurs independently in *Yüan-ch'ü hsüan*, 4:1541, l. 15; *Yüan-ch'ü hsüan wai-pien*, 1:38, l. 6; *Chien-teng yü-hua*, *chüan* 5, p. 285, l. 2; a song suite by Chu Ying-ch'en (16th century), *Ch'üan Ming san-ch'ü*, 2:1276, l. 8; *Pao-chien chi*, scene 44, p. 80, l. 4; *Yü-ching t'ai*, scene 8, p. 18, l. 1; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 9, p. 12a, ll. 4–5. The last line also occurs independently in *Yüan-ch'ü hsüan wai-pien*, 1:200, l. 2; *P'o-yao chi*, *chüan* 1, scene 8, p. 24a, l. 4; and *I-hsia chi*, scene 36, p. 98, l. 10.

18. This quatrain has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 1, chap. 7, p. 146, ll. 6–13.

19. This quatrain has already occurred twice in the novel. See ibid., vol. 2, chap. 27, p. 149, ll. 30–33; and vol. 3, chap. 58, p. 436, ll. 21–24.

Chapter 98

1. The first four lines of this homiletic verse, with some textual variation, are included without attribution in *Ming-hsin pao-chien*, *chüan* 1, p. 11b, ll. 4–5.

2. The proximate source of the first six lines of this verse is *Shui-hu ch'üan-chuan*, vol. 2, ch. 38, p. 597, ll. 3–4.

3. This four-character expression occurs in *Yüan-ch'ü hsüan*, 2:646, l. 8; and *Yüan-ch'ü hsüan wai-pien*, 2:447, l. 8. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 98, p. 2b, l. 1; and p. 6b, l. 1.

4. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., *I-chien chih*, vol. 1, *chia-chih* (first collection), *chüan* 13, p. 112, l. 1; *Ming-kung shu-p'an ch'ing-ming chi*, vol. 2, *chüan* 11, p. 398, l. 9; *Yüan-ch'ü hsüan*, 1:398, l. 2; *Yüan-ch'ü hsüan wai-pien*, 3:925, l. 16; *Sha-kou chi*, scene 24, p. 92, l. 3; *Chi Ya-fan chin-man ch'an-huo*, p. 274, l. 8; *Hsi-hu san-t'a chi*, p. 28, l. 7; *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 441, l. 14; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 2, scene 32, p. 18b, l. 10; *Huan-tai chi*, *chüan* 2, scene 32, p. 28b, l. 4; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 16, p. 750, l. 26; *Hsiu-ju chi*, scene 26, p. 73, l. 7; *Shui-hu ch'üan-chuan*, vol. 1, ch. 15, p. 218, ll. 13–14; *Ts'o-jen shih*, p. 224, l. 3; the middle-period vernacular story *Ssu-sheng chiao Fan Chang chi-shu* (The chicken and

millet life and death friendship between Fan Shih and Chang Shao), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 281, ll. 3–4; *Shen Hsiao-kuan i-niao hai ch'i-ming*, p. 391, l. 10; *Jen hsiao-tzu lieh-hsing wei shen*, p. 578, l. 12; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 1, p. 35a, l. 4; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 4, p. 15a, l. 7; *Huan-sha chi*, scene 12, p. 39, l. 4; *San Sui p'ing-yao chuan*, *chüan* 2, ch. 7, p. 21b, l. 6; *Ming-feng chi*, scene 30, p. 123, l. 8; *Hsi-yu chi*, vol. 2, ch. 97, p. 1096, l. 15; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 1, p. 18a, l. 1; *Pai-chia kung-an*, *chüan* 1, ch. 5, p. 23a, l. 10; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 19, p. 32b, l. 7; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 2, ch. 17, p. 39b, l. 9; and a host of other occurrences, too numerous to list.

5. A very similar version of these two lines occurs in *Chi Ya-fan chin-man ch'an-huo*, p. 281, l. 15.

6. Sentences similar to this one occur in *San hsien-shen Pao Lung-t'u tuan-yüan*, p. 172, ll. 6–7; and *San Sui p'ing-yao chuan*, *chüan* 4, ch. 16, p. 11a, l. 1. For English-language biographies of Li Ts'un-hsiao (d. 894) and P'eng Yüeh (d. 196 B.C.), both of whom were executed with extreme cruelty, see Richard L. Davis, trans., *Historical Records of the Five Dynasties* (New York: Columbia University Press, 2004), pp. 302–5; and Watson, *Records of the Grand Historian of China*, 1:191–95.

7. Variants of this couplet occur in *Yüan-ch'ü hsüan*, 1:235, l. 10; *Pai-yüeh t'ing chi*, *chüan* 1, scene 24, p. 39b, l. 1; and *Shui-hu ch'üan-chuan*, vol. 1, ch. 9, p. 137, l. 4.

8. This couplet has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 3, chap. 55, p. 366, ll. 30–33, and n. 59.

9. This four-character expression occurs in a poem attributed to the legendary Buddhist poet Han-shan (8th century), *Ch'üan T'ang shih*, vol. 12, *chüan* 806, p. 9078, l. 11; a quatrain attributed to the legendary Buddhist poet Shih-te (8th century), ibid., vol. 12, *chüan* 807, p. 9107, l. 12; a lyric by Wang T'ing-hsiang (1474–1544), *Ch'üan Ming tz'u*, 2:528, lower register, l. 15; and *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 2, scene 25, p. 18a, ll. 2–3.

10. This four-character expression occurs in a set of songs by Hsia Yen (1482–1548), *Ch'üan Ming san-ch'ü*, 2:1300, l. 13.

11. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem by Ch'ien Ch'i (cs 751), *Ch'üan T'ang shih*, vol. 4, *chüan* 239, p. 2670, l. 1; a poem by Po Chü-i (772–846), ibid., vol. 7, *chüan* 444, p. 4981, l. 4; a quatrain by Hu Tseng (9th century), ibid., vol. 10, *chüan* 647, p. 7429, l. 2; a lyric by Liu Yung (cs 1034), *Ch'üan Sung tz'u*, 1:18, lower register, l. 14; a lyric by Yen Shu (991–1055), ibid., 1:103, upper register, l. 11; a lyric by Ou-yang Hsiu (1007–72), ibid., 1:121, upper register, l. 16; a set of quatrains by Ssu-ma Kuang (1019–86), *Ch'üan Sung shih*, 9:6012, l. 6; a lyric by Chou Pang-yen (1056–1121), *Ch'üan Sung tz'u*, 2:602, upper register, l. 3; a song suite by Kuan Han-ch'ing (13th century), *Ch'üan Yüan san-ch'ü*, 1:181, l. 15; a song suite by Kuan Yün-shih (1286–1324), ibid., 1:378, l. 13; a set of songs by Chang K'o-chiu (1270–1348), ibid., 1:967, l. 12; *Chin-yin chi*, *chüan* 4, scene 35, p. 7a, l. 2; *Yü-huan chi*, scene 15, p. 55, ll. 1–2; a song suite by K'ang Hai (1475–1541), *Ch'üan Ming san-ch'ü*, 1:1192, l. 1; a song suite by Yang Shen (1488–1559), ibid., 2:1451, l. 5; *Ssu-hsi chi*, scene 31, p. 78, l. 1; and a host of other occurrences, too numerous to list.

12. This couplet has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 3, chap. 58, p. 432, ll. 30–33, and n. 24.

13. This poem has already occurred in the novel as the opening poem of chapter 89.

14. The rest of this chapter and the first few pages of chapter 99 are heavily indebted to the middle-period vernacular story *Hsin-ch'iao shih Han Wu mai ch'un-ch'ing*, p. 64, l. 1–p. 74, l. 7. There are many textual discrepancies, but the wording of the two texts is close enough to make it obvious that this story is the proximate source of this segment of the novel.

15. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 5, scene 3, p. 190, l. 11; *Yüan-ch'ü hsüan*, 3:882, l. 16; *Yüan-ch'ü hsüan wai-pien*, 1:26, l. 10; *Sha-kou chi*, scene 18, p. 68, l. 5; *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 438, l. 5; *Fo-yin shih ssu t'iao Ch'in-niang*, p. 234, l. 5; *Huan-tai chi*, *chüan* 1, scene 7, p. 19a, l. 1; *Shuang-chu chi*, scene 8, p. 22, l. 10; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 1, p. 30, l. 10; *Shui-hu ch'üan-chuan*, vol. 1, ch. 17, p. 249, l. 4; *Hsiu-ju chi*, scene 11, p. 31, ll. 5–6; *Yü-huan chi*, scene 19, p. 75, l. 2; *Ts'o-jen shih*, p. 226, l. 8; *Yüeh-ming Ho-shang tu Liu Ts'ui*, p. 434, l. 11; *Hsi-yu chi*, vol. 2, ch. 82, p. 936, l. 11; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 14, p. 179, l. 1; and a host of other occurrences, too numerous to list.

16. Ch'en Tung (1086–1127) is a historical figure. For his biography, see *Sung shih* (History of the Sung dynasty), comp. T'o-t'o (1313–55) et al., 40 vols. (Peking: Chung-hua shu-chü, 1977), vol. 38, *chüan* 455, pp. 13359–62; and Herbert Franke, ed., *Sung Biographies*, 4 vols. (Wiesbaden: Franz Steiner Verlag, 1976), 1:124–32. See also the sources cited in Roy, *The Plum in the Golden Vase*, vol. 1, p. 453, n. 53.

17. The last nine characters of this sentence occur verbatim in *Yüan-ch'ü hsüan*, 4:1517, l. 13.

18. This formulaic reduplicative expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Yen Shu (991–1055), *Ch'üan Sung tz'u*, 1:97, lower register, l. 10; a lyric by Yen Chi-tao (c. 1031–c. 1106), ibid., 1:254, upper register, l. 9; a lyric by Lü Sheng-chi (12th century), ibid., 3:1762, upper register, l. 16; a lyric by Shih Hsiao-yu (cs 1166), ibid., 3:2044, upper register, l. 1; a lyric by Ma Yü (1123–83), *Ch'üan Chin Yüan tz'u*, 1:319, lower register, l. 16; *Chu-tzu yü-lei*, vol. 1, *chüan* 11, p. 18a, l. 12; *Yüan-ch'ü hsüan*, 3:1255, l. 7; *K'an p'i-hsüeh tan-cheng Erh-lang Shen*, p. 246, l. 3; *Yao-shih pen-yüan kung-te pao-chüan* (Precious volume on the original vows and merit of the Healing Buddha), published in 1544, in *Pao-chüan ch'u-chi*, 14:319, l. 4; *P'ei Hsiu-niang yeh-yu Hsi-hu chi*, p. 346, l. 9; *Huan-sha chi*, scene 21, p. 72, l. 9; *Hsi-yu chi*, vol. 1, ch. 35, p. 401, l. 6; *Shuang-lieh chi*, scene 3, p. 7, l. 8; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 66, p. 848, l. 15; and an abundance of other occurrences, too numerous to list.

19. The proximate source of this quatrain, with some textual variation, is one that occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 73, p. 1236, l. 7.

20. This four-character expression occurs in *Chi Ya-fan chin-man ch'an-huo*, p. 285, l. 17.

21. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *Ch'ou-nü yüan-ch'i* (The legend of the ugly woman), in *Tun-huang pien-wen chi*, 2:800, l. 5; *Yüan-ch'ü hsüan*, 1:179, l. 6; *Yang Ssu-wen Yen-shan feng ku-jen*, p. 379, l. 9; *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 425, l. 2; *Chiao-hsiao chi*, *chüan* 1, scene 4, p. 5b, l. 2; *Yü-huan chi*, scene 34, p. 128, l. 8; *Shui-hu ch'üan-chuan*, vol. 4, ch. 98, p. 1539, l. 4; *Huai-hsiang chi*, scene 38, p. 127, l. 12; a set of songs by Chao Nan-hsing (1550–1627), *Ch'üan Ming san-ch'ü*, 3:3217, l. 10; and a host of other occurrences, too numerous to list. An orthographic variant of the same expression also occurs in *Ta-T'ang San-tsang ch'ü-ching shih-hua*, episode 10, p. 23, l. 2; *Yüan-ch'ü hsüan*, 4:1359, l. 19; *Yüan-ch'ü hsüan wai-pien*, 2:670, l. 19; *Ching-ch'ai chi*, scene 48, p. 142, l. 12; *Yu-kuei chi*, scene 40, p. 114, l. 5; *Chiao*

Hung chuan, p. 310, l. 6; *Chien-teng yü-hua*, *chüan* 4, p. 256, l. 4; *Hsiang-nang chi*, scene 32, p. 96, ll. 2–3; a song suite by Wu Kuo-pao (cs 1550), *Ch'üan Ming san-ch'ü*, 2:2274, l. 9; *Pai-chia kung-an*, *chüan* 5, ch. 44, p. 2b, l. 8; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 20, p. 258, l. 11; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2899, l. 5; and an abundance of other occurrences, too numerous to list.

22. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *Feng-yüeh Jui-hsien T'ing*, p. 42, l. 2; *Yü Chung-chü t'i-shih yü shang-huang*, p. 65, l. 6; *Lü Tung-pin hua-yüeh shen-hsien hui*, scene 2, p. 5a, l. 13; *Cho Wen-chün ssu-pen Hsiang-ju*, scene 2, p. 123, l. 9; *Ch'ien-t'ang meng*, p. 4a, l. 10; *Chung-ch'ing li-chi*, *chüan* 7, p. 17b, l. 11; *K'ung Shu-fang shuang-yü shan-chui chuan*, p. 64, l. 10; *Tu Li-niang mu-se huan-hun*, p. 536, l. 7; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 36, p. 471, ll. 4–5; and a host of other occurrences, too numerous to list.

23. This four-character expression occurs in *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 444, l. 16; *K'an p'i-hsüeh tan-cheng Erh-lang Shen*, p. 247, l. 5; *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 51, l. 6; and *Jen hsiao-tzu lieh-hsing wei shen*, p. 581, l. 9.

24. This four-character expression occurs in *Wang Wen-hsiu Wei-t'ang ch'i-yü chi*, scene 3, p. 7b, l. 6; and *Hsi-yu chi*, vol. 2, ch. 53, p. 614, l. 8.

25. This four-character expression occurs in *Lo-yang san-kuai chi*, p. 66, l. 10.

26. This four-character expression occurs in *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 7, p. 27a, l. 5.

27. This four-character expression occurs in the literary tale *Liao-yang hai-shen chuan* (The sea goddess of Liao-yang), by Ts'ai Yü (d. 1541), *Ku-tai wen-yen tuan-p'ien hsiao-shuo hsüan-chu, erh-chi*, p. 386, l. 2; and *T'ien-yüan ch'i-yü*, *chüan* 8, p. 27b, l. 2.

28. This four-character expression occurs in *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 440, l. 13; *Hsi-yu chi*, vol. 1, ch. 4, p. 41, l. 2; and *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 4, p. 8, l. 21.

29. This four-character expression occurs in *Hai-ling i-shih*, p. 60, l. 6.

30. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Huang T'ing-chien (1045–1105), *Ch'üan Sung tz'u*, 1:386, lower register, l. 2; a song by Wu Hung-tao (14th century), *Ch'üan Yüan san-ch'ü*, 1:731, l. 8; a song suite by Chu T'ing-yü (14th century), ibid., 2:1203, l. 5; a song suite by Liu T'ing-hsin (14th century), ibid., 2:1446, ll. 9–10; *Yüan-ch'ü hsüan*, 2:483, l. 3; *Ching-ch'ai chi*, scene 31, p. 96, l. 7; *Chin-t'ung Yü-nü Chiao Hung chi*, p. 40, l. 14; a song suite by Chu Yu-tun (1379–1439), *Ch'üan Ming san-ch'ü*, 1:354, l. 11; *Shen-hsiang ch'üan-pien*, *chüan* 640, p. 12b, ll. 7–8; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 35, p. 99, l. 6; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 2, p. 3a, l. 1; *Yü-huan chi*, scene 11, p. 38, l. 4; a song suite by Yang I-ch'ing (1454–1530), *Ch'üan Ming san-ch'ü*, 1:444, l. 7; *Shui-hu ch'üan-chuan*, vol. 3, ch. 71, p. 1208, l. 4; *Wang Lan-ch'ing chen-lieh chuan*, *hsieh-tzu* (wedge), p. 1a, l. 7; a song by Wang Chiu-ssu (1468–1551), *Ch'üan Ming san-ch'ü*, 1:914, l. 5; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), ibid., 3:2884, l. 10; and an abundance of other occurrences, too numerous to list.

31. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *San-kuo chih p'ing-hua*, p. 131, ll. 6–7; a song suite by Chu T'ing-yü (14th century), *Ch'üan Yüan san-ch'ü*, 2:1213, l. 10; *Yüan-ch'ü hsüan*, 2:529, l. 3; *Hsiao fu-jen chin-ch'ien tseng nien-shao*, p. 226, l. 17; *Hua-teng chiao Lien-nü ch'eng-Fo chi*, p. 204, l. 2; *Pai Niang-tzu yung-chen Lei-feng T'a*, p. 424, l. 8; the tsa-chü drama *Kuan Yün-ch'ang i-yung tz'u-chin* (Kuan Yün-ch'ang righteously and heroically refuses gold), by Chu Yu-tun (1379–1439), originally completed in 1416, in *Ming-jen tsa-chü hsüan*, scene 1, p. 145, l. 9; *San-*

kuo chih t'ung-su yen-i, vol. 1, *chüan* 9, p. 408, l. 20; *Shui-hu ch'üan-chuan*, vol. 1, ch. 1, p. 8, l. 9; *Yüeh-ming Ho-shang tu Liu Ts'ui*, p. 431, l. 5; *Mu-tan t'ing*, scene 36, p. 187, l. 6; *Hai-ling i-shih*, p. 112, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 5, ch. 37, p. 43b, l. 4; and a host of other occurrences, too numerous to list. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 100, p. 2b, l. 7.

32. This four-character expression occurs in a song by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2807, l. 5.

33. For this example of wordplay, see above, chap. 83, n. 10.

34. This four-character expression occurs in *Hsüan-ho i-shih*, p. 55, l. 2; and *Shui-hu ch'üan-chuan*, vol. 3, ch. 81, p. 1340, l. 14.

35. This four-character expression occurs in *Yü-ching t'ai*, scene 37, p. 99, l. 12; and *Chin-chien chi*, scene 4, p. 9, l. 3.

36. This four-character expression occurs in a literary tale by Li Ching-liang (fl. 8th–9th centuries), in *T'ai-p'ing kuang-chi*, vol. 7, *chüan* 340, p. 2699, l. 13; and *I-chien chih*, vol. 1, *chia-chih* (first collection), *chüan* 4, p. 29, l. 6.

37. This four-character expression occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 5, scene 2, p. 181, l. 10; *Chung-ch'ing li-chi*, *chüan* 6, p. 28a, l. 12; and *Shui-hu ch'üan-chuan*, vol. 4, ch. 88, p. 1446, l. 1.

38. This four-character expression occurs in a poem by the Sung dynasty poet Wu Shan, *Ch'üan Sung shih*, 72:45492, l. 2; and *Chin-tiao chi*, *chüan* 4, scene 41, p. 21a, l. 5.

39. This four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1590, l. 8.

40. This four-character expression occurs in *San-yüan chi*, scene 35, p. 93, l. 6.

41. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 68, p. 1159, l. 8.

42. This four-character expression occurs in the anonymous thirteenth-century prosimetric narrative *Liu Chih-yüan chu-kung-tiao [chiao-chu]* (Medley in various modes on Liu Chih-yüan [collated and annotated]), ed. Lan Li-ming (Ch'eng-tu: Pa-Shu shu-she, 1989), part 2, p. 67, l. 6; *Chu-fa chi*, *chüan* 2, scene 22, p. 15a, l. 2; and an anonymous song in *Nan-kung tz'u-chi*, vol. 2, *chüan* 6, p. 346, l. 3.

43. This four-character expression occurs in *Pai-chia kung-an*, *chüan* 4, ch. 39, p. 16b, l. 12.

44. This four-character expression occurs in a quatrain by Po Chü-i (772–846), *Ch'üan T'ang shih*, vol. 7, *chüan* 442, p. 4947, l. 7; a lyric by Su Shih (1037–1101), *Ch'üan Sung tz'u*, 1:298, upper register, l. 9; a lyric by Wang Yüan-liang (13th century), *Ch'üan Sung tz'u pu-chi*, p. 89, upper register, l. 7; a song by Lu Chih (cs 1268), *Ch'üan Yüan san-ch'ü*, 1:131, l. 4; *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 2, scene 4, p. 79, l. 2; and an anonymous song suite in *Yung-hsi yüeh-fu*, *ts'e* 6, p. 70b, l. 7.

45. The earliest known version of this quatrain, with considerable textual variation, is quoted in a work by Yeh Meng-te (1077–1148), where it is said to have been composed by a woman whose husband had sent her a letter containing a blank sheet of paper by mistake. See *Ch'üan Sung shih*, 71:45056, l. 3. Later versions occur in *Yüan shih chi-shih* (Recorded occasions in Yüan poetry), comp. Ch'en Yen (1856–1938) (Shanghai: Shang-hai ku-chi ch'u-pan she, 1987), *chüan* 36, p. 826, l. 8; *Tsui-weng t'an-lu* (The old drunkard's selection of tales), comp. Lo Yeh (13th century) (Taipei: Shih-chieh shu-chü, 1972), *i-chi* (2nd collection), p. 23, ll. 5–6; and *Chien-t'ieh ho-shang*, p. 8, ll. 7–8; which is probably the proximate source.

Chapter 99

1. A version of this passage, with some textual variation, occurs without attribution in *Ming-hsin pao-chien*, *chüan* 1, p. 12b, ll. 3–5. The proximate source, however, is *Shui-hu ch'üan-chuan*, vol. 2, ch. 30, p. 458, ll. 3–4.

2. This four-character expression occurs in *Ming-feng chi*, scene 8, p. 31, l. 5; and *I-hsia chi*, scene 15, p. 38, ll. 4–5.

3. This proverbial saying occurs in the author's commentary to a quatrain by the Buddhist monk I-ch'ing (1032–83), *Ch'üan Sung shih*, 12:8197, l. 13.

4. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., the encomium attached to a biography by Wang Yü-ch'eng (954–1001), *Ch'üan Sung wen* (Complete prose of the Sung), comp. Tseng Tsao-chuang, Liu Lin et al., 50 vols. (Ch'eng-tu: Pa-Shu shu-she, 1988–94), vol. 4, *chüan* 154, p. 501, l. 6; *Tsui-weng t'an-lu*, *jen-chi* (9th collection), *chüan* 1, p. 98, l. 9; *San-kuo chih p'ing-hua*, p. 69, l. 1; a ballad by Kao Ch'i (1336–74), in *Kao Ch'ing-ch'iu chi* (The collected works of Kao Ch'i), ed. Hsü Ch'eng-yü and Shen Pei-tsung, 2 vols. (Shanghai: Shang-hai ku-chi ch'u-pan she, 1985), vol. 1, *chüan* 1, p. 20, l. 2; *San-yüan chi*, scene 18, p. 51, l. 10; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 9, p. 421, l. 23; a song suite by Wu Kuo-pao (cs 1550), *Ch'üan Ming san-ch'ü*, 2:2273, l. 7; *Hung-fu chi*, scene 11, p. 20, l. 1; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 3, p. 165, l. 3; *Ssu-hsi chi*, scene 5, p. 14, l. 8; *Hua-shen san-miao chuan*, p. 11a, l. 9; *Liu sheng mi Lien chi*, *chüan* 3, p. 11a, l. 1; *Pai-chia kung-an*, *chüan* 2, ch. 10, p. 7a, l. 6; and an abundance of other occurrences, too numerous to list.

5. This four-character expression occurs in conjunction with the preceding line in a song suite by Wu Kuo-pao (cs 1550), *Ch'üan Ming san-ch'ü*, 2:2273, l. 7; and in *Hai-fu shan-t'ang tz'u-kao*, *chüan* 3, p. 165, l. 3. It occurs independently in a song suite by Chu T'ing-yü (14th century), *Ch'üan Yüan san-ch'ü*, 2:1221, l. 3; *Wen-ching yüan-yang hui*, p. 160, l. 6; a song suite by Yin Shih-tan (1522–82), *Ch'üan Ming san-ch'ü*, 2:2330, l. 14; and a song suite by Tsung Ch'en (1525–60), ibid., 2:2391, l. 9.

6. This four-character expression occurs in a lyric by Liu Yung (cs 1034), *Ch'üan Sung tz'u*, 1:50, lower register, l. 10; a lyric by Fang Ch'ien-li (13th century), ibid., 4:2496, lower register, l. 14; and *Chang Yü-hu su nü-chen kuan chi*, p. 11a, ll. 8–9.

7. This four-character expression occurs in *Hsiang-nang chi*, scene 34, p. 102, l. 11; and *Ssu-hsi chi*, scene 28, p. 69, l. 5.

8. This line, with only one textual variant, has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 38, p. 397, ll. 27–28.

9. The proximate source of this quatrain, with insignificant textual variation, is *Hsiu-ju chi*, scene 31, p. 83, ll. 7–8. The last line also occurs independently in a lyric by Hsiang Hao (12th century), *Ch'üan Sung tz'u*, 3:1522, upper register, l. 10; *Yü-huan chi*, scene 17, p. 70, ll. 11–12; and *Hai-fu shan-t'ang tz'u-kao*, *chüan* 2b, p. 136, l. 4.

10. This line, with one synonymous variant, occurs in a lyric by Chu Shu-chen (fl. 1078–1138), *Ch'üan Sung tz'u*, 2:1405, upper register, l. 13. It also occurs, with two interpolated characters, in *P'i-p'a chi*, scene 21, p. 123, l. 3.

11. The proximate source of this quatrain is *Hsiu-ju chi*, scene 27, p. 75, ll. 5–6. The final couplet is very close to one attributed to a T'ang dynasty courtesan named Hsü Yüeh-ying, *Ch'üan T'ang shih*, vol. 11, *chüan* 802, p. 9034, l. 1. Versions of this couplet also occur in a lyric attributed to a Sung dynasty courtesan named Nieh Sheng-ch'iung (12th century),

Ch'üan Sung tz'u, 2:1046, upper register, l. 9; and *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 68a, l. 4.

12. A version of this quatrain, with some textual variation, has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 2, chap. 38, p. 401, ll. 27–34, and n. 41.

13. This four-character expression occurs in *Ssu-hsi chi*, scene 3, p. 6, l. 1.

14. This four-character expression occurs in *Chin-chien chi*, scene 25, p. 80, l. 4.

15. This four-character expression occurs in the prose preface to a quatrain by Huang-fu Jan (cs 756), *Ch'üan T'ang shih*, vol. 4, *chüan* 250, p. 2820, l. 13; and *T'ien-yüan ch'i-yü*, *chüan* 8, p. 7a, l. 4.

16. This four-character expression occurs in *Yüan-ch'ü hsüan*, 3:898, l. 16; *Yung-hsi yüeh-fu*, *ts'e* 17, p. 62a, l. 6; and *Ko tai hsiao*, scene 4, p. 156, l. 1.

17. This four-character expression occurs in *Yü Chung-chü t'i-shih yü shang-huang*, p. 69, l. 16; *Shui-hu ch'üan-chuan*, vol. 2, ch. 31, p. 478, l. 13; and *Hsi-yu chi*, vol. 1, ch. 9, p. 92, l. 10.

18. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 1, ch. 18, p. 258, l. 16; *Ts'o-jen shih*, p. 226, l. 3; and *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 5, p. 9a, l. 10.

19. The borrowing from the middle-period vernacular story *Hsin-ch'iao shih Han Wu mai ch'un-ch'ing* ends at this point. See above, chap. 98, n. 14.

20. This four-character expression occurs in *Chuang-tzu yin-te*, ch. 2, p. 6, l. 10; *Huai-hsiang chi*, scene 16, p. 43, l. 12; *Shui-hu ch'üan-chuan*, vol. 4, ch. 104, p. 1598, l. 12; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 41, p. 534, l. 6.

21. This four-character expression occurs in the commentary to *San-kuo chih*, by P'ei Sung-chih (372–451). See ibid., vol. 1, *chüan* 5, p. 160, l. 9. It also occurs in *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 7, p. 324, l. 5.

22. The proximate source of this quatrain, with some textual variation, is *Shui-hu ch'üan-chuan*, vol. 2, ch. 36, p. 571, l. 6. The final couplet, with one insignificant textual variant, has already occurred in the novel. See above, chap. 87, n. 11.

23. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Huan-men tzu-ti ts'o li-shen*, scene 5, p. 231, l. 7; *Yüan-ch'ü hsüan*, 2:472, l. 14; *Yüan-ch'ü hsüan wai-pien*, 2:418, l. 20; *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 702, l. 15; *Shui-hu ch'üan-chuan*, vol. 1, ch. 10, p. 150, l. 7; and a host of other occurrences, too numerous to list.

24. Li Kang (1083–1140) is a historical figure. For his biography, see *Sung shih*, vol. 32, *chüan* 358–59, pp. 11241–74.

25. Ch'ung Shih-tao (1051–1126) is a historical figure. For his biography, see ibid., vol. 31, *chüan* 335, pp. 10750–53.

26. This formulaic opening for imperial edicts occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yu-kuei chi*, scene 40, p. 115, l. 2; *Shuang-chung chi*, *chüan* 2, scene 23, p. 11a, l. 5; *San-yüan chi*, scene 34, p. 91, l. 1; *Hsiu-ju chi*, scene 41, p. 111, l. 1; *Tung Yung yü-hsien chuan*, p. 239, l. 16; *Pao-chien chi*, scene 52, p. 95, l. 11; *Ming-feng chi*, scene 41, p. 177, l. 5; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 3, p. 5a, l. 6; *Su Ying huang-hou ying-wu chi*, *chüan* 2, scene 31, p. 26b, l. 10; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 7, p. 20, l. 24; *Han-tan meng chi*, scene 5, p. 2303, l. 13; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 2, p. 19a, l. 7; and an abundance of other occurrences, too numerous to list. The first four characters of this formula occur independently in *Hsi-yu chi*, vol. 1, ch. 29, p. 329, l. 17; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 10, p. 120, l. 9; and

Huang-Ming k'ai-yün ying-wu chuan, *chüan* 1, p. 1a, l. 12. The last four characters also occur independently in *Hsiu-ju chi*, scene 34, p. 96, l. 7.

27. This four-character expression occurs in *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 15b, l. 1; *Shui-hu ch'üan-chuan*, vol. 3, ch. 75, p. 1258, l. 1; and *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 6, p. 37a, l. 2.

28. The Three August Ones and the Five Emperors are legendary rulers from Chinese prehistory, who are variously identified in different sources and are credited with creating the foundations of traditional Chinese society.

29. This four-character expression occurs in a poem by Shao Yung (1011–77), *Ch'üan Sung shih*, 7:4652, l. 8.

30. The proximate source of the above passage, with considerable textual variation, is *Shui-hu ch'üan-chuan*, vol. 3, ch. 75, p. 1258, ll. 1–2.

31. On T'ang, see Roy, *The Plum in the Golden Vase*, vol. 4, chap. 71, n. 16.

32. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a statement made in 500 by Hsiao Yen (464–549), Emperor Wu of the Liang dynasty (r. 502–49), *Liang shu* (History of the Liang dynasty [502–57]), comp. Yao Ch'a (533–606) and Yao Ssu-lien (d. 637), 3 vols. (Peking: Chung-hua shu-chü, 1973), vol. 1, *chüan* 1, p. 4, l. 8; a statement made in 635 by Emperor T'ai-tsung of the T'ang dynasty (r. 626–49), *Chiu T'ang shu*, vol. 1, *chüan* 2, p. 31, l. 2; *Wu-wang fa Chou p'ing-hua*, p. 13, l. 7; *Yüan-ch'ü hsüan*, 2:720, ll. 11–12; *Yüan-ch'ü hsüan wai-pien*, 2:524, l. 21; a song by Chang K'o-chiu (1270–1348), *Ch'üan Yüan san-ch'ü*, 1:826, l. 7; *Yu-kuei chi*, scene 4, p. 6, l. 2; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 7, p. 9b, l. 10; *Huan-tai chi*, *chüan* 2, scene 25, p. 11b, l. 6; *Shuang-chu chi*, scene 38, p. 133, l. 8; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 2, p. 2a, l. 7; *Pai-chia kung-an*, *chüan* 2, ch. 13, p. 16b, l. 9; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 63, p. 815, l. 10; *Shuang-lieh chi*, scene 37, p. 102, ll. 7–8; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 2, p.16a, l. 8; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 11, ch. 104, p. 22b, l. 2; and an abundance of other occurrences, too numerous to list.

33. The proximate source of the above four sentences, with minor textual differences, is *Yü-huan chi*, scene 25, p. 92, l. 12–p. 93, l. 1.

34. The proximate source of these two sentences, with some textual variation, is ibid., scene 25, p. 93, ll. 4–5.

35. Virtually synonymous versions of this proverbial couplet occur in *Huan-men tzu-ti ts'o li-shen*, scene 5, p. 232, l. 11; *Yüan-ch'ü hsüan*, 3:932, ll. 13–14; *Yüan-ch'ü hsüan wai-pien*, 3:710, l. 11; *Wan Hsiu-niang ch'ou-pao shan-t'ing-erh*, p. 561, l. 7; *Hsün-ch'in chi*, scene 7, p. 23, ll. 5–6; *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 8, p. 20a, ll. 7–8; *Tung-t'ien hsüan-chi*, scene 1, p. 3b, ll. 13–14; and *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 23a, l. 1. It occurs in the same form as in the novel in *Ching-ch'ai chi*, scene 28, p. 87, l. 11; *[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi*, p. 37b, l. 13; *Yü-huan chi*, scene 28, p. 102, l. 8; *Hsiang-nang chi*, scene 19, p. 53, l. 1; *Huan-tai chi*, *chüan* 1, scene 13, p. 37b, l. 5; *Huang hsiao-tzu*, *chüan* 2, scene 26, p. 42a, l. 4; *Shui-hu ch'üan-chuan*, vol. 1, ch. 16, p. 226, ll. 10–11; *Chieh-chih-erh chi*, p. 247, l. 3; *Tuan-fa chi*, *chüan* 2, scene 36, p. 42b, ll. 2–3; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 70, p. 906, l. 2; and a host of other occurrences, too numerous to list. The second line of the couplet also occurs independently in *P'o-yao chi*, *chüan* 1, scene 2, p. 3b, l. 9.

36. A synonymous variant of this line occurs in *Yüan-ch'ü hsüan*, 2:814, l. 10. It occurs in the same form as in the novel in *[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi*, p. 30b, l. 6.

37. Variants of this expression occur in *Yüan-ch'ü hsüan*, 4:1392, l. 6; *Yüan-ch'ü hsüan wai-pien*, 2:635, l. 20; *Chi Ya-fan chin-man ch'an-huo*, p. 280, ll. 12–13; *Shui-hu ch'üan-chuan*, vol. 1, ch. 8, p. 130, l. 15; and *San Sui p'ing-yao chuan*, *chüan* 2, ch. 8, p. 24a, l. 6. The wording of the variant from *San Sui p'ing-yao chuan* is the closest to that in the novel.

38. Orthographic variants of this four-character phrase occur in *Ts'ui Ya-nei pai-yao chao-yao*, p. 268, ll. 12–13; *Shui-hu ch'üan-chuan*, vol. 1, ch. 3, p. 52, l. 1; *Huan-sha chi*, scene 17, p. 58, l. 10; *Hsi-yu chi*, vol. 2, ch. 67, p. 769, l. 4; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 69, p. 888, l. 15.

39. This four-character expression occurs in *I-chien chih*, vol. 1, *ping-chi* (third collection), *chüan* 3, p. 388, l. 13.

40. A variant of this proverbial couplet occurs in *Shih Hung-chao lung-hu chün-ch'en hui*, p. 227, l. 4.

41. A line of one less character, but otherwise identical wording, occurs in *Hsi-yu chi*, vol. 1, ch. 7, p. 69, l. 2.

42. This line, which has become proverbial, is attributed to Hsü Hsüan (917–92) in *Yeh-k'o ts'ung-shu* (Collected writings of a rustic sojourner), by Wang Mao (1151–1213) (Peking: Chung-hua shu-chü, 1987), *chüan* 29, p. 335, ll. 6–7. It occurs ubiquitously in Chinese vernacular literature. See, e.g., *Chang Hsieh chuang-yüan*, scene 20, p. 107, l. 10; *Hsiao Sun-t'u*, scene 10, p. 296, l. 5; a song by Kao K'o-li (14th century), *Ch'üan Yüan san-ch'ü*, 2:1083, ll. 5–6; *Yüan-ch'ü hsüan*, 3:977, l. 8; *Chao-shih ku-erh chi*, *chüan* 2, scene 37, p. 28b, l. 2; *Sha-kou chi*, scene 26, p. 99, l. 4; *P'i-p'a chi*, scene 26, p. 152, l. 13; *Pai-t'u chi*, scene 3, p. 7, l. 12; *P'o-yao chi*, *chüan* 2, scene 18, p. 6a, l. 7; *Yü-huan chi*, scene 11, p. 39, l. 3; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 18, p. 29b, l. 10; *Huang hsiao-tzu*, *chüan* 2, scene 14, p. 3b, l. 10; *San-yüan chi*, scene 5, p. 13, l. 4; *Shang Lu san-yüan chi*, *chüan* 1, scene 12, p. 17a, ll. 2–3; *Huan-sha chi*, scene 43, p. 153, l. 9; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 2, p. 9b, l. 7; *Pa-i chi*, scene 37, p. 80, l. 3; *Pai-chia kung-an*, *chüan* 3, ch. 21, p. 3a, l. 3; and a host of other occurrences, too numerous to list. Synonymous variants of this line also occur in *Yüan-ch'ü hsüan*, 1:288, l. 8; *[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi*, p. 9a, l. 12; and *Pao-chien chi*, scene 48, p. 86, l. 24.

43. A nearly verbatim version of this quatrain occurs in *Ts'o-jen shih*, p. 219, ll. 14–15, which is probably its proximate source.

44. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 188, l. 12; *Shui-hu ch'üan-chuan*, vol. 2, ch. 29, p. 452, l. 5; *Pei Sung chih-chuan*, vol. 3, *chüan* 10, p. 4b, l. 7; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 1, p. 49b, l. 3; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 1, p. 11a, l. 10; *Ch'eng-yün chuan*, *chüan* 3, p. 6a, l. 8; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 2, p. 15a, l. 4; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 23, p. 303, l. 2; *Shuang-lieh chi*, scene 23, p. 67, ll. 11–12; *Tung-yu chi: shang-tung pa-hsien chuan*, *chüan* 2, p. 46a, l. 8; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 4, p. 34b, l. 10; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 2, p. 23b, l. 10; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 2, ch. 16, p. 29b, l. 3.

45. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., an admonitory memorial submitted upon his death in 1101 by Fan Ch'un-jen (1027–1101), as quoted in *Huang-ch'ao pien-nien kang-mu pei-yao*, vol. 2, *chüan* 26, p. 2a, l. 1; *Chin-yen chi* (Candid memorials collection), by Liu An-shih (1048–1125) (Shanghai: Shang-wu yin-shu kuan, 1934), *chüan* 12, p. 15a, l. 9; a memorial submitted in 1196 by a contemporary of Chu Hsi (1130–1200), as quoted in *Hui-an hsien-sheng Chu Wen-kung wen-chi*, *chüan* 72, p.

13b, l. 3; *Yüan-ch'ü hsüan*, 3:1073, l. 2; *Li Yün-ch'ing te-wu sheng-chen*, scene 1, p. 1b, l. 14; *Hsiao-p'in chi*, p. 115, l. 7; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 21, p. 1008, l. 12; *Shui-hu ch'üan-chuan*, vol. 3, ch. 61, p. 1028, l. 3; a lyric by Ku Lin (1476–1545), *Ch'üan Ming tz'u*, 2:590, upper register, l. 11; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 5, p. 47b, l. 5.

46. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a speech attributed to Yen Chih-i (523–91) in his biography in *Chou shu* (History of the Chou dynasty [557–81]), comp. Ling-hu Te-fen (583–666), 3 vols. (Peking: Chung-hua shu-chü, 1971), vol. 3, *chüan* 40, p. 720, l. 9; *Huang-ch'ao pien-nien kang-mu pei-yao*, vol. 2, *chüan* 29, p. 26b, l. 2; the biography of Yüeh Fei (1104–42), in *Sung shih*, vol. 33, *chüan* 365, p. 11393, l. 10; *Yüan-ch'ü hsüan*, 1:42, l. 9; *Yüan-ch'ü hsüan wai-pien*, 1:173, l. 15; *Shou-t'ing hou nu chan Kuan P'ing*, scene 1, p. 3b, l. 12; the anonymous Yüan-Ming tsa-chü drama *Wei Cheng kai-chao* (Wei Cheng alters the rescript), in *Ku-pen Yüan Ming tsa-chü*, vol. 3, scene 1, p. 2a, l. 7; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 2, p. 2a, l. 10; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 12, p. 540, l. 19; *Shui-hu ch'üan-chuan*, vol. 2, ch. 58, p. 974, l. 15; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, p. 40b, l. 9; *Pei Sung chih-chuan*, vol. 3, *chüan* 7, p. 2a, l. 9; *Lieh-kuo chih-chuan*, vol. 3, *chüan* 8, p. 23b, l. 8; *Ssu-hsi chi*, scene 10, p. 24, l. 11; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 2, p. 22a, l. 6; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 6, ch. 55, p. 29a, ll. 4–5; and a host of other occurrences, too numerous to list.

47. This four-character expression occurs in a poem by Chu Shu-chen (fl. 1078–1138), *Ch'üan Sung shih*, 28:17990, l. 17; *Yüan-ch'ü hsüan wai-pien*, 2:422, l. 20; and *P'o-yao chi*, *chüan* 1, scene 12, p. 35b, l. 3.

48. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:752, l. 3; *Kuan Yün-ch'ang i-yung tz'u-chin*, scene 3, p. 156, l. 8; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 3, p. 117, l. 15; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 11, p. 19b, l. 2; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 4, p. 23a, l. 8; *Hsi-yu chi*, vol. 1, ch. 13, p. 150, l. 12; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 5, p. 8a, ll. 2–3; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 2, *chüan* 7, p. 6b, l. 6; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 24, p. 80a, l. 6.

49. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 2:690, l. 8; *Yüan-ch'ü hsüan wai-pien*, 1:48, l. 3; *Wu Lun-ch'üan Pei*, *chüan* 3, scene 18, p. 15a, l. 4; *Shui-hu ch'üan-chuan*, vol. 2, ch. 34, p. 534, l. 2; *Wang Chao-chün ch'u-sai ho-jung chi*, *chüan* 2, scene 25, p. 14a, l. 9; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 35, p. 452, l. 4.

50. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 1:188, l. 18.

51. An orthographic variant of this four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 3:1021, l. 18; and *Shui-hu ch'üan-chuan*, vol. 3, ch. 55, p. 919, l. 3.

52. The proximate source of this set piece of descriptive parallel prose, with minor textual variation, is *Shui-hu ch'üan-chuan*, vol. 2, ch. 52, p. 862, l. 16–p. 863, l. 1. The final couplet, with one insignificant variant, recurs four times in ibid., vol. 3, ch. 59, p. 985, l. 11; ch. 68, p. 1154, l. 8; ch. 76, p. 1265, l. 6; and ch. 77, p. 1281, l. 1.

53. This couplet occurs in *Yüan-ch'ü hsüan*, 4:1420, l. 19.

54. Variants of this expression occur in *Chang Hsieh chuang-yüan*, scene 29, p. 145, l. 17; and *Chin-t'ung Yü-nü Chiao Hung chi*, p. 43, l. 10. It occurs in the same form as in the novel in a lyric by a Yüan dynasty woman surnamed Wu, *Ch'üan Chin Yüan tz'u*, 2:860,

lower register, l. 6; and a fragment of a lost Ming dynasty ch'uan-ch'i drama preserved in *Feng-yüeh chin-nang [chien-chiao]*, p. 320, l. 7.

55. This formulaic four-character expression occurs in *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 18, p. 30a, l. 8; *Shui-hu ch'üan-chuan*, vol. 2, ch. 41, p. 662, l. 4; *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 1, scene 6, p. 12b, l. 8; *Hsi-yu chi*, vol. 2, ch. 84, p. 954, l. 7; and *Chieh-hsia chi*, scene 28, p. 68, l. 9.

56. This four-character expression occurs in *Yü-huan chi*, scene 29, p. 106, l. 11.

57. This four-character expression occurs in *Ching-ch'ai chi*, scene 33, p. 103, l. 10.

58. The proximate source of this quatrain is *Yü-huan chi*, scene 2, p. 4, ll. 4–5; where it occurs verbatim.

Chapter 100

1. In A.D. 225 Chu-ko Liang (181–234), the most famous statesman of the Three Kingdoms period (220–80), is said to have captured and released seven times in a row the rebellious head of an ethnic minority in Szechwan province named Meng Huo, who finally submitted and promised not to rebel again.

2. Lü Meng (178–219), a leading general of the state of Wu, twice defeated Kuan Yü (160–219), the most famous general of the state of Shu, and was responsible for his death on the second occasion.

3. The proximate source of this poem, with some textual variation, is *Shui-hu ch'üan-chuan*, vol. 3, ch. 57, p. 953, ll. 3–4.

4. A synonymous variant of this four-character expression occurs in *Pai-she chi*, *chüan* 1, scene 10, p. 20a, l. 6. It occurs in the same form as in the novel in *Hsiao fu-jen chin-ch'ien tseng nien-shao*, p. 227, l. 1.

5. This four-character expression occurs in *Hsi-yu chi*, vol. 1, ch. 4, p. 46, l. 3.

6. This four-character expression occurs in *Ming-chu chi*, scene 37, p. 117, l. 1.

7. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a gatha by the Buddhist monk Tao-ning (1053–1113), *Ch'üan Sung shih*, 19:12899, l. 11; a poem by the Buddhist monk Huai-shen (1077–1132), ibid., 24:16150, l. 4; *Hsiao fu-jen chin-ch'ien tseng nien-shao*, p. 227, l. 1; *Shui-hu ch'üan-chuan*, vol. 2, ch. 30, p. 461, ll. 9–10; an anonymous set of songs in *Yung-hsi yüeh-fu*, *ts'e* 18, p. 51a, l. 2; *Tung-t'ien hsüan-chi*, scene 2, p. 8a, l. 4; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 2, ch. 93, p. 1202, ll. 14–15; and a song suite by Hu Wen-huan (fl. 1592–1617), *Ch'üan Ming san-ch'ü*, 3:2939, l. 2.

8. The above episode about Li An and his mother is derived from *Hsiao fu-jen chin-ch'ien tseng nien-shao*, pp. 226, l. 2–227, l. 1.

9. The proximate source of these four quatrains, with only minor textual variations, is a passage in *Yü-huan chi*, scene 21, p. 78, ll. 1–4.

10. This four-character expression occurs in *Ming-chu chi*, scene 12, p. 36, l. 5; *Hsün-ch'in chi*, scene 15, p. 49, l. 7; *Pao-chien chi*, scene 23, p. 43, ll. 13–14; *Hsi-yu chi*, vol. 1, ch. 43, p. 497, l. 1; and *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 6, p. 15, l. 15.

11. This four-character expression occurs in a memorial submitted in 1061 by Ssu-ma Kuang (1019–86), *Ssu-ma Kuang tsou-i*, *chüan* 4, p. 36, l. 10; *Hsüan-ho i-shih*, p. 59, l. 1; and a letter by Li Chih (1527–1602) in his *Fen-shu* (A book to be burned) (Peking: Chung-hua shu-chü, 1961), *chüan* 2, p. 47, l. 10.

12. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 1, ch. 5, p. 90, l. 6; and *Hsi-yu chi*, vol. 2, ch. 58, p. 672, ll. 8–9.

13. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 64, p. 1091, l. 15; *Hsi-yu chi*, vol. 2, ch. 75, p. 855, l. 4; *Ch'eng-yün chuan*, *chüan* 3, p. 6b, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 1, p. 9a, l. 9; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 1, ch. 6, p. 37a, l. 9.

14. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 2, scene 1, p. 50, ll. 13–14; *Yüan-ch'ü hsüan*, 2:608, l. 8; *Yüan-ch'ü hsüan wai-pien*, 1:52, l. 5; *Han Yüan-shuai an-tu Ch'en-ts'ang*, *hsieh-tzu* (wedge), p. 9a, l. 11; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 2, scene 21, p. 17a, l. 10; an anonymous set of songs in *Yung-hsi yüeh-fu*, *ts'e* 19, p. 3b, l. 2; *Ch'ang-an ch'eng ssu-ma t'ou-T'ang*, scene 2, p. 10a, l. 12; and an abundance of other occurrences, too numerous to list.

15. This line occurs verbatim in *Hsi-yu chi*, vol. 1, ch. 28, p. 318, l. 10; and *Ch'eng-yün chuan*, *chüan* 2, p. 15a, l. 7.

16. This line occurs in a quatrain by Tu Mu (803–52), *Ch'üan T'ang shih*, vol. 8, *chüan* 523, p. 5982, l. 1.

17. This line, with one synonymous variant, occurs in a poem about the death of Chu-ko Liang (181–234) by Tu Fu (712–70), ibid., vol. 4, *chüan* 226, p. 2431, l. 5. It occurs in the same form as in the original in *San-kuo chih p'ing-hua*, p. 142, l. 7; *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 21, p. 1023, l. 9; and *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan*, 2, p. 50a, l. 9. It also occurs in the same form as in the novel in *Nan Sung chih-chuan*, vol. 2, *chüan* 9, p. 29a, l. 8.

18. The proximate source of this quatrain, with insignificant textual variation, is *Shui-hu ch'üan-chuan*, vol. 4, ch. 112, p. 1684, l. 3.

19. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 4:1559, l. 20; *Yüan-ch'ü hsüan wai-pien*, 2:646, l. 17; *Ch'ien-chin chi*, scene 43, p. 137, l. 4; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 2, p. 89, l. 10; *Lien-huan chi*, scene 18, p. 43, l. 6; a lyric by Liu Chieh (1476–1555), *Ch'üan Ming tz'u pu-pien*, 1:210, upper register, l. 2; *Chin-tiao chi*, *chüan* 2, scene 18, p. 28a, l. 4; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 4, ch. 26, p. 17b, l. 10; and a host of other occurrences, too numerous to list.

20. This four-character expression occurs in *Ching-chung chi*, scene 18, p. 46, l. 9.

21. The proximate source of the first four lines of this lyric is *Yü-huan chi*, scene 3, p. 4, l. 12.

22. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Ch'i-kuo ch'un-ch'iu p'ing-hua*, p. 26, l. 13; *Shui-hu ch'üan-chuan*, vol. 2, ch. 52, p. 865, l. 13; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, p. 8b, l. 11; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 4, *chüan* 1, p. 20b, l. 12; *Pei Sung chih-chuan*, vol. 2, *chüan* 2, p. 21a, l. 7; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 1, p. 51a, l. 7; *San Sui p'ing-yao chuan*, *chüan* 4, ch. 19, p. 30a. l. 1; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 6, p. 14, l. 5; *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 2, p. 19a, l. 12; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 1, p. 17a, l. 11; *Ch'eng-yün chuan*, *chüan* 3, p. 7a, l. 2; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 1, p. 12a, ll. 5–6; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 11, p. 26a, l. 1; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 6, ch. 54, p. 20a, ll. 1–2.

23. This four-character expression occurs in *Chin-yin chi*, *chüan* 3, scene 21, p. 6b, l. 1.

24. This four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1456, l. 5; the middle-period vernacular story *Mei Hsing cheng-ch'un* (The plum and the apricot compete for precedence among spring flowers), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 191, l. 5; and *Pei Sung chih-chuan*, vol. 2, *chüan* 4, p. 26b, l. 8.

25. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., a poem variously attributed to Liu Ch'ang-ch'ing (cs 733), *Ch'üan T'ang shih*, vol. 3, *chüan* 151, p. 1571, l. 13; and Huang-fu Jan (cs 756), ibid., vol. 4, *chüan* 250, p. 2834, l. 15; a poem by Meng Chiao (751–814), ibid., vol. 6, *chüan* 374, p. 4199, l. 5; a poem by Li Kang (1083–1140), *Ch'üan Sung shih*, 27:17562, l. 12; a poem by Wu Fu (1104–83), ibid., 35:21942, l. 11; *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 83b, l. 10; a lyric by Yüan Ch'ü-hua (cs 1145), *Ch'üan Sung tz'u*, 3:1498, lower register, l. 8; a lyric by Lu Ping (fl. early 13th century), ibid., 3:2167, upper register, l. 3; a lyric by Ko Ch'ang-keng (1134–1229), ibid., 4:2584, lower register, l. 6; a lyric by Liu Ch'en-weng (1232–97), ibid., 5:3242, upper register, l. 5; *Chang Hsieh chuang-yüan*, scene 1, p. 1, l. 11; a lyric by Lu Wen-kuei (1256–1340), *Ch'üan Chin Yüan tz'u*, 2:822, lower register, l. 15; a song suite by Ch'en To (fl. early 16th century), *Ch'üan Ming san-ch'ü*, 1:644, l. 12; a set of songs by P'eng Tse (cs 1490), ibid., 1:836, l. 12; a song suite by K'ang Hai (1475–1541), ibid., 1:1183, l. 4; a set of lyrics by Hsia Yen (1482–1548), *Ch'üan Ming tz'u*, 2:722, upper register, l. 12; a lyric by Lin Chang (1551–99), ibid., 3:1161, lower register, l. 4; a song suite by Ch'en So-wen (d. c. 1604), *Ch'üan Ming san-ch'ü*, 2:2546, l. 10; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 2, p. 17a, l. 9; and a host of other occurrences, too numerous to list.

26. This four-character expression occurs in *Shuang-chu chi*, scene 12, p. 33, l. 6; and *Tu Li-niang mu-se huan-hun*, p. 533, l. 28.

27. This four-character expression occurs in *Ching-ch'ai chi*, scene 48, p. 139, l. 9.

28. This four-character expression occurs in *Yüan-ch'ü hsüan*, 1:362, l. 2; 4:1573, l. 13; and verse 7 of a suite of one hundred songs to the tune "Hsiao-t'ao hung" that retells the story of the *Ying-ying chuan* by a Ming dynasty figure named Wang Yen-chen, *Yung-hsi yüeh-fu*, *ts'e* 19, p. 33a, l. 8.

29. This four-character expression occurs ubiquitously in Chinese literature. See, e.g., a lyric by Su Shih (1037–1101), *Ch'üan Sung tz'u*, 1:328, upper register, l. 11; a poem by Ko Sheng-chung (1072–1144), *Ch'üan Sung shih*, 24:15681, l. 1; the prose introduction to a lyric by Tuan K'o-chi (1196–1254), *Ch'üan Chin Yüan tz'u*, 1:147, lower register, l. 16; a lyric by Chang Po-ch'un (1242–1302), ibid., 2:750, upper register, l. 2; a song suite by Ch'iao Chi (d. 1345), *Ch'üan Yüan san-ch'ü*, 1:646, l. 5; *Yüan-ch'ü hsüan wai-pien*, 2:673, l. 10; a set of songs by Chu Yu-tun (1379–1439), *Ch'üan Ming san-ch'ü*, 1:270, l. 3; a lyric by Chou Ying (1430–1518), *Ch'üan Ming tz'u*, 1:333, upper register, l. 3; and an abundance of other occurrences, too numerous to list.

30. This four-character expression occurs in a quatrain by Lo Yin (833–909), *Ch'üan T'ang shih*, vol. 10, *chüan* 665, p. 7622, l. 12; *Yüan-ch'ü hsüan*, 2:444, l. 16; an anonymous song suite published in 1471, *Ch'üan Ming san-ch'ü*, 4:4534, l. 4; and an abundance of other occurrences, too numerous to list.

31. The proximate source of this quatrain, with several textual variations, is the middle-period vernacular story *Feng-yüeh hsiang-ssu* (A tale of romantic longing), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 81, ll. 1 and 4.

32. This four-character expression occurs in *T'ien-pao i-shih chu-kung-tiao*, p. 174, l. 4; and *Hsi-yu chi*, vol. 2, ch. 54, p. 626, ll. 10–11.

33. This quatrain, with minor textual variations, is attributed to Wei P'eng (12th century), in *Ch'üan Sung shih*, 23:15437, l. 16. It also occurs, in a version identical to that in the novel, in *Chien-teng yü-hua*, *chüan* 5, p. 294, l. 2, which is probably its proximate source.

34. This quatrain, with insignificant textual variation, also occurs in *Chien-teng yü-hua*, *chüan* 5, p. 294, l. 6, which is probably its proximate source.

35. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., the prose preface to a poem by Li Ho (791–817), *Ch'üan T'ang shih*, vol. 6, *chüan* 391, p. 4403, l. 4; *Yüan-ch'ü hsüan*, 2:819, l. 15; *Chien-teng yü-hua*, *chüan* 2, p. 200, l. 3; *Yü-huan chi*, scene 25, p. 90, l. 10; *San-kuo chih t'ung-su yen-i*, vol.1, *chüan* 7, p. 336, l. 11; *Shui-hu ch'üan-chuan*, vol. 1, ch. 20, p. 290, l. 13; the long sixteenth-century literary tale *Shuang-ch'ing pi-chi* (A record of the two Ch'ing [Chang Cheng-ch'ing and Chang Shun-ch'ing]), in *Kuo-se t'ien-hsiang*, vol. 2, *chüan* 5, lower register, p. 27b, l. 1; the long sixteenth-century literary tale *Hsün-fang ya-chi* (Elegant vignettes of fragrant pursuits), in *Kuo-se t'ien-hsiang*, vol. 2, *chüan* 4, lower register, p. 54a, l. 13; *Liu sheng mi Lien chi*, *chüan* 3, p. 33b, l. 11; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 1, p. 12, l. 12; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 5, p. 21b, ll. 10–11; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 1, p. 25a, l. 3; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 6, ch. 55, p. 29a, l. 2; *Hai-ling i-shih*, p. 62, ll. 6–7; and an abundance of other occurrences, too numerous to list.

36. This four-character expression occurs in *K'ung Shu-fang shuang-yü shan-chui chuan*, p. 66, l. 3.

37. This four-character expression occurs in *Tung Chieh-yüan Hsi-hsiang chi*, *chüan* 6, p. 120, l. 8; *Wu-wang fa Chou p'ing-hua*, p. 6, l. 3; the early vernacular story *Wu-chieh Ch'an-shih ssu Hung-lien chi* (The Ch'an Master Wu-chieh defiles Hung-lien), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 139, l. 12; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 32, p. 417, l. 1.

38. This four-character expression occurs in a poem by Tu Fu (712–70), *Ch'üan T'ang shih*, vol. 4, *chüan* 218, p. 2298, l. 3; *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 127, l. 5; a lyric by Li Fan (cs 1506), *Ch'üan Ming tz'u*, 2:578, upper register, l. 8; and *Nan Sung chih-chuan*, vol. 1, *chüan* 1, p. 26b, l. 6.

39. This four-character expression occurs in *Shuang-chu chi*, scene 17, p. 52, l. 5; *Yü-chüeh chi*, scene 14, p. 43, l. 3; and *Ming-feng chi*, scene 18, p. 78, l. 7. It also recurs in the *Chin P'ing Mei tz'u-hua*, vol. 5, ch. 100, p. 9a, l. 11.

40. This four-character expression occurs in *Hsüan-ho i-shih*, p. 6, l. 2; and the anonymous Ming tsa-chü drama *Yüeh I t'u Ch'i* (Yüeh I attacks Ch'i), in *Ku-pen Yüan Ming tsa-chü*, vol. 2, scene 1, p. 3a, l. 10.

41. This entire seven-syllable line occurs verbatim in *Lien-huan chi*, scene 18, p. 43, l. 9. The last four characters occur in *Hsüan-ho i-shih*, p. 6, l. 2; *Ch'ang-an ch'eng ssu-ma t'ou-T'ang*, scene 3, p. 14b, l. 5; *Yüeh I t'u Ch'i*, scene 1, p. 3a, l. 11; and *Pao-chien chi*, scene 47, p. 84, l. 23.

42. This four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., a poem attributed to Lü Tung-pin (9th century), *Ch'üan T'ang shih*, vol. 12, *chüan* 856, p. 9676, l. 6; *Ta-T'ang San-tsang ch'ü-ching shih-hua*, episode 16, p. 34, l. 4; *Yüan-ch'ü hsüan wai-pien*, 2:656, l. 18; *Yü-huan chi*, scene 20, p. 77, l. 7; *Ming-chu chi*, scene 14, p. 39, l. 8; *Lien-huan chi*, scene 16, p. 39, l. 5; a song suite by K'ang Hai (1475–1541), *Ch'üan Ming san-ch'ü*, 1:1192, l. 11; the anonymous Ming tsa-chü drama *Sung ta-chiang Yüeh Fei ching-chung* (The perfect loyalty of the Sung general-in-chief Yüeh Fei), in *Ku-pen Yüan-*

Ming tsa-chü, vol. 3, scene 1, p. 4b, l. 4; *Shui-hu ch'üan-chuan*, vol. 4, ch. 89, p. 1454, l. 4; *Lieh-kuo chih-chuan*, vol. 2, *chüan* 4, p. 65a, l. 3; *Tung-t'ien hsüan-chi*, scene 1, p. 5b, l. 11; *Pai-chia kung-an*, *chüan* 10, ch. 100, p. 21b, l. 13; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 12, p. 146, l. 13; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 4, p. 34b, l. 3; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 2, ch. 11, p. 25a, l. 7; and an abundance of other occurrences, too numerous to list.

43. This four-character expression occurs in *San-kuo chih t'ung-su yen-i*, vol. 2, *chüan* 24, p. 1135, ll. 7–8; and *Chu-fa chi*, *chüan* 2, scene 27, p. 27a, l. 5.

44. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Fu-mu en chung ching chiang-ching wen* (Sutra lecture on the Sutra on the importance of parental kindness), dated 927, in *Tun-huang pien-wen chi*, 2:677, l. 13; a lyric by Ma Yü (1123–83), *Ch'üan Chin Yüan tz'u*, 1:289, upper register, l. 14; *Yüan-ch'ü hsüan*, 1:383, l. 6; *Yüan-ch'ü hsüan wai-pien*, 1:48, l. 14; a song suite by Cheng Kuang-tsu (fl. early 14th century), *Ch'üan Yüan san-ch'ü*, 1:465, l. 4; a song suite by Kao Shih (14th century), ibid., 2:1024, l. 7; *P'i-p'a chi*, scene 24, p. 140, l. 4; *Chao-shih ku-erh chi*, *chüan* 1, scene 22, p. 43a, l. 5; *Chin-yin chi*, *chüan* 2, scene 12, p. 4b, l. 4; *Pai-t'u chi*, scene 22, p. 63, l. 1; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan*, 8:230, l. 3; *Chiang Shih yüeh-li chi*, *chüan* 2, scene 25, p. 23a, l. 3; a set of songs written by Li K'ai-hsien (1502–68) in 1531, *Li K'ai-hsien chi*, 3:912, l. 16; an anonymous set of songs in *Feng-yüeh chin-nang [chien-chiao]*, p. 156, l. 3; *Pao-chien chi*, scene 48, p. 85, ll. 24–25; a song suite by Ts'ao Ta-chang (1521–75), *Ch'üan Ming san-ch'ü*, 2:2297, l. 9; *Hsi-yu chi*, vol. 1, ch. 41, p. 477, l. 10; *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 2, scene 22, p. 13b, l. 7; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 44b, l. 4; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 2, p. 31b, l. 12; *Pa-i chi*, scene 28, p. 59, l. 7; and an abundance of other occurrences, too numerous to list.

45. This four-character expression occurs in *Wu-wang fa Chou p'ing-hua*, p. 7, l. 6.

46. This four-character expression occurs in an anonymous set of songs published in 1471, *Ch'üan Ming san-ch'ü*, 4:4532, l. 2.

47. The proximate source of this passage of parallel prose, with some textual variation, is *Hsiao fu-jen chin-ch'ien tseng nien-shao*, p. 228, l. 11.

48. This four-character expression occurs in *Hou-Han shu*, vol. 6, *chüan* 47, p. 1587, l. 9; and *Hsiao-p'in chi*, p. 3, ll. 12–13.

49. The locus classicus for this four-character expression is a passage in the *Tso-chuan* under 506 B.C. See Legge, *The Chun Ts'ew with the Tso Chuen*, p. 752, l. 12. It also occurs in a statement said to have been made in 142 by Chang Kang (109–144), *Hou-Han shu*, vol. 7, *chüan* 56, p. 1817, l. 12; a quatrain by Li Kou (1009–59), *Ch'üan Sung shih*, 7:4339, l. 13; a poem by Chou Tzu-chih (12th century), ibid., 26:17087, l. 9; *Chien-teng hsin-hua*, *chüan* 3, p. 81, l. 13; and *Lieh-kuo chih-chuan*, vol. 2, *chüan* 6, p. 21b, l. 13.

50. This four-character expression occurs together with the one before it in *Chien-teng hsin-hua*, *chüan* 3, p. 81, ll. 13–14. It occurs independently in *Lieh-kuo chih-chuan*, vol. 2, *chüan* 5, p. 43b, l. 11; and *Ts'ao-lu chi*, *chüan* 2, scene 26, p. 25a, l. 5.

51. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., a song suite by Pu-hu-mu (d. 1300), *Ch'üan Yüan san-ch'ü*, 1:76, l. 7; a poem by Tai Piao-yüan (1244–1310), *Yüan shih hsüan, ch'u-chi* (An anthology of Yüan poetry, first collection), comp. Ku Ssu-li (1665–1722), 3 vols. (Peking: Chung-hua shu-chü, 1987), 1:237, l. 7; *[Chiao-ting] Yüan-k'an tsa-chü san-shih chung*, p. 381, l. 11; *Yüan-ch'ü hsüan*, 1:7, l. 11; *Yüan-ch'ü hsüan wai-pien*, 1:142, l. 8; *Yu-kuei chi*, scene 36, p. 105, l. 1;

Yü-ch'iao hsien-hua, scene 4, p. 13a, l. 9; the Yüan-Ming hsi-wen drama *Su Wu mu-yang chi* (Su Wu herds sheep), in *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 20, *chüan* 1, scene 8, p. 17b, l. 6; *Chin-yin chi*, *chüan* 4, scene 34, p. 5a, l. 6; *P'o-yao chi*, *chüan* 2, scene 18, p. 5b, l. 5; *Huang hsiao-tzu*, *chüan* 2, scene 14, p. 3a, l. 10; a lyric by P'eng Hua (1432–96), *Ch'üan Ming tz'u*, 1:334, lower register, l. 11; *Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan*, 8:65, l. 4; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 11, p. 19a, l. 1; *San-kuo chih t'ung-su yen-i*, *chüan* 2, p. 94, l. 13; *Yü-chüeh chi*, scene 27, p. 83, l. 1; *Ming-chu chi*, scene 9, p. 26, l. 3; a set of songs by K'ang Hai (1475–1541), *Ch'üan Ming san-ch'ü*, 1:1172, l. 9; *Yü-huan chi*, scene 21, p. 80, l. 11; *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, p. 37a, l. 11; a lyric by Yang Shen (1488–1559), *Ch'üan Ming tz'u*, 2:823, upper register, l. 13; *Hung-fu chi*, scene 13, p. 24, l. 1; *Hai-fu shan-t'ang tz'u-kao*, *chüan* 1, p. 12, l. 8; *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 1, scene 3, p. 5a, l. 4; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 1, p. 12a, l. 2; a set of songs by Hsüeh Lun-tao (c. 1531–c. 1600), *Ch'üan Ming san-ch'ü*, 3:2716, ll. 6–7; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 3, p. 34b, ll. 4–5; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 1, ch. 3, p. 17a, l. 1; and a host of other occurrences, too numerous to list.

52. This four-character expression occurs in a poem by Tu Fu (712–70), *Ch'üan T'ang shih*, vol. 4, *chüan* 234, p. 2583, l. 7.

53. This four-character expression occurs in a lyric by Chao Yen-tuan (1121–75), *Ch'üan Sung tz'u*, 3:1460, upper register, l. 3; *Lien-huan chi*, scene 16, p. 38, ll. 14–15; *Chiang Shih yüeh-li chi*, *chüan* 1, scene 11, p. 19a, l. 1; a set of songs written by Li K'ai-hsien (1502–68) in 1531, *Li K'ai-hsien chi*, 3:916, l. 10; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 1, p. 12a, l. 2; *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 2, p. 7b, l. 8; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 2, *chüan* 6, ch. 47, p. 57a, ll. 8–9.

54. This four-character expression occurs in *Yüan-ch'ü hsüan wai-pien*, 2:558, l. 15; *Chin-yin chi*, *chüan* 2, scene 18, p. 24a, l. 1; and a song suite by Wang P'an (d. 1530), *Ch'üan Ming san-ch'ü*, 1:1053, ll. 13–14.

55. The proximate source of these fourteen lines of descriptive parallel prose, with some textual variation, is a passage in *Yü-huan chi*, scene 21, p. 81, ll. 1–3.

56. This four-character expression occurs in *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, p. 19b, l. 1; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 4, p. 35b, ll. 6–7; and *Ch'üan-Han chih-chuan*, vol. 3, *chüan* 5, p. 5a, l. 5.

57. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 3, ch. 62, p. 1057, l. 6.

58. This four-character expression occurs in *Pao-p'u tzu* (The master who embraces simplicity), by Ko Hung (283–343), in *Chu-tzu chi-ch'eng*, vol. 8, *wai-p'ien* (outer chapters), ch. 14, p. 125, l. 21; a memorial submitted by Han Yü (768–824) in 820, *Han Ch'ang-li wen-chi chiao-chu*, *chüan* 8, p. 370, l. 5; the biography of Hsiao Kou (d. 887), *Chiu T'ang shu*, vol. 14, *chüan* 179, p. 4647, l. 7; and *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 2, scene 33, p. 32b, ll. 4–5.

59. This couplet, with one synonymous variant, is from a poem by Tu Fu (712–70), *Ch'üan T'ang shih*, vol. 4, *chüan* 225, l. 7.

60. The text here reads "fifteen-year-old," but according to the time scheme of the novel he could not have been more than ten years old at the time in question.

61. This four-character expression occurs in *Liu Chih-yüan chu-kung-tiao [chiao-chu]*, part 1, p. 5, l. 7; *Yang Wen lan-lu hu chuan*, p. 181, l. 4; *Shih Hung-chao lung-hu chün-ch'en hui*, p. 222, l. 13; *Sung Ssu-kung ta-nao Chin-hun Chang*, p. 529, l. 2; *Wan Hsiu-niang ch'ou-*

pao shan-t'ing-erh, p. 558, l. 14; *Nao Fan-lou to-ch'ing Chou Sheng-hsien*, p. 269, l. 8; *Shih-wu kuan hsi-yen ch'eng ch'iao-huo*, p. 696, l. 7; and *San Sui p'ing-yao chuan*, *chüan* 2, ch. 10, p. 48a, l. 1.

62. This four-character expression occurs in a document by Chu Mu (100–163), *Hou-Han chi* (Records of the Later Han), comp. Yüan Hung (328–76), in *Liang Han chi* (Two records of the Former and Later Han dynasties), ed. Chang Lieh, 2 vols. (Peking: Chung-hua shu-chü, 2005), vol. 2, *chüan* 20, p. 388, l. 13; *Chu-tzu yü-lei*, vol. 8, *chüan* 131, p. 20a, l. 3; *Ch'ing-so kao-i*, *pieh-chi* (supplementary collection), *chüan* 3, p. 200, l. 9; a lyric by Wang Che (1112–70), *Ch'üan Chin Yüan tz'u*, 1:252, lower register, l. 6; *Ching-ch'ai chi*, scene 15, p. 46, l. 4; *Hsiang-nang chi*, scene 36, p. 107, l. 1; and *Hsün-ch'in chi*, scene 13, p. 45, l. 12.

63. This set piece of descriptive parallel prose, with some textual variation, has already occurred in the novel. For its source, see above, chap. 81, n. 15.

64. This four-character expression occurs in a song suite by Wang Chiu-ssu (1468–1551), *Ch'üan Ming san-ch'ü*, 1:987, l. 4.

65. This four-character expression occurs in *Shui-hu ch'üan-chuan*, vol. 2, ch. 51, p. 845, l. 10; and *Nan Hsi-hsiang chi* (Li Jih-hua), scene 3, p. 7, l. 5.

66. This four-character expression occurs in *P'o-yao chi*, *chüan* 2, scene 18, p. 5b, l. 2; *Shui-hu ch'üan-chuan*, vol. 3, ch. 68, p. 1161, l. 15; an anonymous song suite in *Feng-yüeh chin-nang [chien-chiao]*, p. 123, l. 6; *Nan Sung chih-chuan*, vol. 1, *chüan* 4, p. 5a, l. 9; *Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi*, *chüan* 2, scene 30, p. 27a, l. 9; *Hsi-yu chi*, vol. 1, ch. 27, p. 305, l. 9; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 22, p. 59a, ll. 1–2; and *[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling*, *chüan* 1, p. 1b, upper register, l. 11.

67. This four-character expression occurs in *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 3, p. 31b, l. 8.

68. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *Ju-ju chü-shih yü-lu*, *chia-chi* (first collection), *chüan* 1, p. 3a, ll. 8–9: *I-chien chih*, vol. 2, *ping-chih* (third collection), *chüan* 7, p. 420, l. 13; *Ming-kung shu-p'an ch'ing-ming chi*, vol. 2, *chüan* 10, p. 394, l. 4; a quatrain by the Buddhist monk Chih-yü (1185–1269), *Ch'üan Sung shih*, 57:35916, l. 4; *Huan-men tzu-ti ts'o li-shen*, scene 5, p. 232, l. 2; *Ch'o-keng lu* (Notes recorded during respites from the plough), by T'ao Tsung-i (c. 1316–c. 1403), pref. dated 1366 (Peking: Chung-hua shu-chü, 1980), *chüan* 12, p. 153, l. 8; *Yüan-ch'ü hsüan*, 1:403, l. 5; *Yüan-ch'ü hsüan wai-pien*, 1:74, l. 20; *Chao-shih ku-erh chi*, *chüan* 1, scene 1, p. 1b, l. 6; *P'o-yao chi*, *chüan* 2, scene 28, p. 39b, l. 3; *Pai-t'u chi*, scene 14, p. 45, l. 5; *Yü-huan chi*, scene 28, p. 103, l. 1; *Hsiao-p'in chi*, p. 53, l. 7; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 2, scene 39, p. 29b, l. 1; *Wen-ching yüan-yang hui*, p. 167, l. 4; *Yüeh-ming Ho-shang tu Liu Ts'ui*, p. 439, l. 13; *Pa-i chi*, scene 1, p. 1, l. 5; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 47, p. 605, l. 12; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 21, p. 51a, l. 6; and an abundance of other occurrences, too numerous to list.

69. The preceding ten lines, with some textual variants, occur in *Ming-hsin pao-chien*, *chüan* 2, p. 2a, ll. 6–8; and *Lü Tung-pin fei-chien chan Huang-lung*, p. 461, ll. 12–13.

70. This line occurs independently in a quotation attributed to the Buddhist monk Tao-chi (1148–1209), *Ming-hsin pao-chien*, *chüan* 2, p. 3b, l. 10.

71. A version of this couplet, with a textual variation in the second line, has already occurred in the novel. See Roy, *The Plum in the Golden Vase*, vol. 3, p. 480, ll. 25–28, and n. 101.

72. This four-character expression occurs in the middle-period vernacular story *Lao Feng T'ang chih-chien Han Wen-ti* (The elderly Feng T'ang straightforwardly admonishes

Emperor Wen of the Han dynasty), in *Ch'ing-p'ing shan-t'ang hua-pen*, p. 293, l. 10.

73. This formulaic four-character expression occurs in *San-kuo chih p'ing-hua*, p. 106, l. 14; *[Chiao-ting] Yüan-k'an tsa-chü san-shih chung*, p. 307, l. 15; *Yüan-ch'ü hsüan wai-pien*, 3:796, ll. 11–12; *Hsi-hu san-t'a chi*, p. 27, l. 15; *Chieh-chih-erh chi*, p. 249, l. 11; and *Hsi-yu chi*, vol. 2, ch. 68, p. 775, l. 11.

74. This four-character expression occurs in *Ming-feng chi*, scene 18, p. 77, l. 3.

75. This four-character expression occurs in *Pai-p'ao chi*, *chüan* 2, scene 29, p. 11b, l. 1; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 5, p. 7a, l. 5; and *Pai-chia kung-an*, *chüan* 7, ch. 58, p. 1b, l. 4.

76. This four-character expression occurs in *I-chien chih*, vol. 2, *ping-chih* (fourth collection), *chüan* 13, p. 477, l. 13; *Yüan-ch'ü hsüan*, 2:538, l. 11; *Yüan-ch'ü hsüan wai-pien*, 2:425, ll. 9–10; and *Shui-hu ch'üan-chuan*, vol. 2, ch. 31, p. 479, l. 11.

77. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yüan-ch'ü hsüan*, 4:1355, l. 11; *Ching-ch'ai chi*, scene 40, p. 118, l. 9; *Pai-yüeh t'ing chi*, *chüan* 1, scene 25, p. 43b, l. 1; *P'o-yao chi*, *chüan* 1, scene 5, p. 16b, l. 3; *Cho Wen-chün ssu-pen Hsiang-ju*, scene 2, p. 122, ll. 9–10; *Ch'ien-t'ang meng*, p. 4a, l. 16; *Yü-huan chi*, scene 17, p. 67, l. 8; *Huai-hsiang chi*, scene 18, p. 50, l. 7; *Nan Hsi-hsiang chi* (Li Jih-hua), scene 4, p. 9, l. 4; *Hsiu-ju chi*, scene 13, p. 37, l. 7; *Yü-chüeh chi*, scene 13, p. 39, l. 4; *Mu-tan t'ing*, scene 30, p. 160, l. 3; and an abundance of other occurrences, too numerous to list.

78. This proverbial couplet occurs in *[Chi-p'ing chiao-chu] Hsi-hsiang chi*, play no. 5, scene 3, p. 191, l. 1; *Yüan-ch'ü hsüan*, 2:649, l. 16; *Pai-yüeh t'ing chi*, *chüan* 1, scene 25, p. 42a, l. 1; *Shui-hu ch'üan-chuan*, vol. 1, ch. 12, p. 182, l. 12; *Cha-ch'uan Hsiao Ch'en pien Pa-wang*, p. 316, l. 1; and *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 1, ch. 1, p. 13a, ll. 5–6.

79. This four-character expression occurs in *I-chien chih*, vol. 3, *san-chih*, *chi* (third record, section six), *chüan* 4, p. 1329, l. 5.

80. This formulaic four-character expression occurs in *Yüan-ch'ü hsüan*, 3:1229, l. 21; *Pai-t'u chi*, scene 7, p. 23, l. 2; *Chung-ch'ing li-chi*, *chüan* 6, p. 19a, l. 6; *Shang Lu san-yüan chi*, *chüan* 2, scene 22, p. 2b, l. 2; a lyric by Liu Chieh (1476–1555), *Ch'üan Ming tz'u pu-pien*, 1:223, lower register, ll. 8–9; *Yü-ching t'ai*, scene 8, p. 18, l. 9; and *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 46, p. 597, l. 4.

81. This four-character expression occurs in a lyric by Shih Hsiao-yu (cs 1166), *Ch'üan Sung tz'u*, 3:2043, lower register, l. 14; and *Pai-chia kung-an*, *chüan* 3, ch. 28, p. 24a, l. 7.

82. This proverbial saying occurs in *Tung-t'ien hsüan-chi*, scene 4, p. 13b, ll. 10–11; and *Hsi-yu chi*, vol. 1, ch. 28, p. 322, l. 16.

83. This four-character expression occurs in *Pai-chia kung-an*, *chüan* 3, ch. 28, p. 24b, l. 2.

84. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *Yang Wen lan-lu hu chuan*, p. 170, l. 12; *Nao Fan-lou to-ch'ing Chou Sheng-hsien*, p. 267, l. 7; *Pai-t'u chi*, scene 13, p. 43, l. 5; *P'o-yao chi*, *chüan* 1, scene 12, p. 35b, l. 9; *Chin-ch'ai chi*, scene 42, p. 73, l. 13; *Hsiang-nang chi*, scene 16, p. 46, ll. 9–10; *San-yüan chi*, scene 3, p. 8, l. 2; *Shui-hu ch'üan-chuan*, vol. 4, ch. 116, p. 1746, l. 6; *Ho-t'ung wen-tzu chi*, p. 35, l. 8; *Hsiu-ju chi*, scene 33, p. 95, l. 7; *Yü-chüeh chi*, scene 4, p. 9, l. 5; *Pai-chia kung-an*, *chüan* 3, ch. 28, p. 24b, ll. 2–3; and an abundance of other occurrences, too numerous to list.

85. This whole segment of the narrative, from the saying "We can enjoy a lifetime of bliss" down to this line, is derived from *Pai-chia kung-an*, *chüan* 3, ch. 28, p. 24a, l. 7–p. 24b, l. 3.

86. This four-character expression occurs in a song by Ch'iao Chi (d. 1345), *Ch'üan Yüan san-ch'ü*, 1:587, l. 12; *Chiao Hung chuan*, p. 312, l. 6; and a lyric by Chang Yen (b. 1487), *Ch'üan Ming tz'u*, 2:767, lower register, l. 5.

87. Versions of this question occur in *Yüan-ch'ü hsüan*, 4:1606, l. 18; and *Yüan-ch'ü hsüan wai-pien*, 3:976, l. 6.

88. This four-character expression occurs in *Hsi-yu chi*, vol. 1, ch. 8, p. 84, l. 15.

89. This four-character expression occurs in ibid., ch. 1, p. 7, l. 7.

90. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *Kuan-shih-yin p'u-sa pen-hsing ching*, p. 53b, l. 3; *Chin-ming ch'ih Wu Ch'ing feng Ai-ai*, p. 467, l. 7; the early vernacular story *Tsao-chiao Lin Ta-wang chia-hsing* (A feat of impersonation by the King of Tsao-chiao Wood), in *Ching-shih t'ung-yen*, *chüan* 36, p. 551, l. 12; *P'i-p'a chi*, scene 5, p. 37, l. 8; *Shen-hsiang ch'üan-pien*, *chüan* 636, p. 16b, l. 2; *Shuang-chu chi*, scene 12, p. 36, l. 7; *Huai-hsiang chi*, scene 13, p. 36, l. 10; and an abundance of other occurrences, too numerous to list.

91. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *Wei-shu* (History of the Northern Wei dynasty [338–534]), comp. Wei Shou (506–72), 8 vols. (Peking: Chung-hua shu-chü, 1974), vol. 2, *chüan* 15, p. 375, l. 13; *Pei-Ch'i shu* (History of the Northern Ch'i dynasty), comp. Li Te-lin (530–90) and his son Li Pai-yao (565–648), 2 vols. (Peking: Chung-hua shu-chü, 1973), vol. 2, *chüan* 32, p. 436, l. 5; a literary tale entitled *Nieh Yin-niang*, by P'ei Hsing (825–80), in *P'ei Hsing Ch'uan-ch'i* (P'ei Hsing's [825–80] *Tales of the marvelous*), ed. and annot. Chou Leng-ch'ieh (Shanghai: Shang-hai ku-chi ch'u-pan she, 1980), p. 23, l. 22; *Yün-chi ch'i ch'ien* (Seven lots from the bookbag of the clouds), comp. Chang Chün-fang (c. 965–c. 1045), ed. and annot. Chiang Li-sheng et al. (Peking: Hua-hsia ch'u-pan she, 1996), *chüan* 116, p. 728, right column, l. 1; a memorial submitted by Su Shih (1037–1101) in 1071, *Su Shih wen-chi*, vol. 2, *chüan* 25, p. 741, ll. 13–14; *I-chien chih*, vol. 1, *i-chih* (second collection), *chüan* 20, p. 359, ll. 6–7; *Shui-hu ch'üan-chuan*, vol. 4, ch. 110, p. 1648, l. 5; *T'ang-shu chih-chuan t'ung-su yen-i*, vol. 1, *chüan* 4, p. 27b, l. 11; *San Sui p'ing-yao chuan*, *chüan* 3, ch. 14, p. 55a, l. 7; a literary tale in *Yüan-chu chih-yü: hsüeh-ch'uang t'an-i*, *chüan* 2, p. 70, l. 15; and a host of other occurrences, too numerous to list.

92. This proverbial couplet occurs as it does here in *Ju-ju chü-shih yü-lu*, *chia-chi* (first collection), p. 8b, l. 13; and *Ch'ien-t'ang hu-yin Chi-tien Ch'an-shih yü-lu*, p. 7a, l. 1. The second line also occurs independently in a lyric by Wang Che (1112–70), *Ch'üan Chin Yüan tz'u*, 1:265, lower register, l. 11; a lyric by Ma Yü (1123–83), ibid., 1:336, upper register, l. 2; and *P'u-ming ju-lai wu-wei liao-i pao-chüan*, 4:518, ll. 3–4.

93. This four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1616, l. 21; *Yüan-ch'ü hsüan wai-pien*, 3:910, l. 13; and *Shui-hu ch'üan-chuan*, vol. 3, ch. 69, p. 1173, l. 7.

94. A synonymous variant of this four-character expression occurs in *Yüan-ch'ü hsüan*, 4:1616, l. 21; *Shui-hu ch'üan-chuan*, vol. 3, ch. 69, p. 1173, l. 7; and *Pao-chien chi*, scene 14, p. 29, l. 3.

95. This four-character expression occurs in a poem by Su Che (1039–1112), *Ch'üan Sung shih*, 15:9971, l. 1.

96. This formulaic four-character expression occurs ubiquitously in Chinese vernacular literature. See, e.g., *I-k'u kuei lai tao-jen ch'u-kuai*, p. 195, l. 15; *Lü Tung-pin fei-chien chan*

Huang-lung, p. 456, l. 13; *San-kuo chih t'ung-su yen-i*, vol. 1, *chüan* 1, p. 2, l. 26; *Cha-ch'uan Hsiao Ch'en pien Pa-wang*, p. 321, l. 12; *Ch'ien-t'ang hu-yin Chi-tien Ch'an-shih yü-lu*, p. 16a, l. 7; *Hsi-yu chi*, vol. 1, ch. 17, p. 197, l. 7; *Ts'an-T'ang Wu-tai shih yen-i chuan*, ch. 18, p. 69, l. 26; *Su Ying huang-hou ying-wu chi*, *chüan* 2, scene 20, p. 4a, l. 1; *Pai-chia kung-an*, *chüan* 2, ch. 10, p. 8b, l. 7; *Ta-T'ang Ch'in-wang tz'u-hua*, vol. 1, *chüan* 3, ch. 23, p. 72a, l. 6; *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 9, ch. 88, p. 40a, ll. 4–5; and an abundance of other occurrences, too numerous to list.

97. Legend has it that when the Prince of K'ang was escaping from the invading Chin forces, he was spending the night in a temple when he was awakened and told that he must flee on horseback at once in order to avoid being captured. He found a horse waiting for him outside the temple, mounted it, and succeeded in crossing the river, only to discover that it was the clay statue of a horse from the temple grounds that had rescued him. This legend is recounted in *Ta-Sung chung-hsing yen-i*, vol. 1, *chüan* 1, pp. 34b-37a. This four-character expression also occurs in *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 3, p. 3b, l. 9.

98. This formulaic four-character expression occurs ubiquitously in Chinese literature. See, e.g., *Li-chi* (The book of rites), in *Shih-san ching ching-wen* (The texts of the thirteen classics) (Taipei: K'ai-ming shu-tien, 1955), ch. 26, p. 103, l. 4; *Lü-shih ch'un-ch'iu*, *chüan* 5, p. 46, l. 11; the biography of Wang Mang (45 B.C.–A.D. 23), *Han-shu*, vol. 8, *chüan* 99a, p. 4077, l. 7; the biography of Hua T'an (244–322), *Chin shu*, vol. 5, *chüan* 52, p. 1451, ll. 5–6; *Yu-yang tsa-tsu* (Assorted notes from Yu-yang), comp. Tuan Ch'eng-shih (803–63) (Peking: Chung-hua shu-chü, 1981), *hsü-chi* (second collection), *chüan* 8, p. 279, l. 1; a quatrain by Shao Yung (1011–77), *Ch'üan Sung shih*, 7:4555, l. 10; a lyric by Chu Tun-ju (1081–1159), *Ch'üan Sung tz'u*, 2:839, lower register, l. 8; *Yüan-ch'ü hsüan*, 4:1728, l. 17; *Yüan-ch'ü hsüan wai-pien*, 1:45, l. 15; *Hsüan-ho i-shih*, p. 6, l. 6; *[Hsin-pien] Wu-tai shih p'ing-hua*, p. 153, l. 12; *Chien-teng yü-hua*, *chüan* 1, p. 133, l. 4; *Chin-ch'ai chi*, scene 22, p. 44, l. 4; *Yüeh Fei p'o-lu tung-ch'uang chi*, *chüan* 1, scene 10, p. 13a, l. 6; *Shui-hu ch'üan-chuan*, vol. 1, *yin-shou* (prologue), p. 2, l. 8; *Chang Tzu-fang mu-tao chi*, p. 102, ll. 6–7; *Cha-ch'uan Hsiao Ch'en pien Pa-wang*, p. 314, l. 1; *Ta-Sung chung-hsing yen-i*, vol. 2, *chüan* 8, p. 2b, l. 1; *Lieh-kuo chih-chuan*, vol. 1, *chüan* 2, p. 18a, l. 12; *Hsi-yu chi*, vol. 1, ch. 9, p. 89, l. 3; *Ch'üan-Han chih-chuan*, vol. 2, *chüan* 1, p. 1b, l. 2; *Pai-chia kung-an*, *chüan* 1, p. 8b, l. 2; *San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i*, vol. 1, ch. 28, p. 369, l. 11; and an abundance of other occurrences, too numerous to list.

99. Versions of this proverbial saying occur in *Shui-hu ch'üan-chuan*, vol. 1, *yin-shou* (prologue), p. 2, l. 1; *Mu-lien chiu-mu ch'üan-shan hsi-wen*, *chüan* 1, p. 30b, l. 8; *Huang-Ming k'ai-yün ying-wu chuan*, *chüan* 1, p. 2b, l. 1; and *Yang-chia fu shih-tai chung-yung yen-i chih-chuan*, vol. 1, *chüan* 3, p. 32a, l. 4.

100. This four-character expression occurs in *Hsiang-nang chi*, scene 36, p. 109, l. 11; *Ming-feng chi*, scene 6, p. 23, l. 4; and *Sui-T'ang liang-ch'ao shih-chuan*, *chüan* 10, ch. 91, p. 2b, l. 3.

OceanofPDF.com

BIBLIOGRAPHY TO VOLUME 5

PRIMARY SOURCES
(ARRANGED ALPHABETICALLY BY TITLE)

The Analects. By Confucius. Translated by D. C. Lau. New York: Penguin Books, 1979.

Cha-ch'uan Hsiao Ch'en pien Pa-wang 霅川蕭琛貶霸王 (In Cha-ch'uan Hsiao Ch'en rebukes the Hegemon-King). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 313–22.

Chang Hsieh chuang-yüan 張協狀元 (Top graduate Chang Hsieh). In *Yung-lo ta-tien hsi-wen san-chung chiao-chu*, pp. 1–217.

Chang Ku-lao chung-kua ch'ü Wen-nü 張古老種瓜娶文女 (Chang Ku-lao plants melons and weds Wen-nü). In *Ku-chin hsiao-shuo*, vol. 2, *chüan* 33, pp. 487–502.

Chang Tzu-fang mu-tao chi 張子房慕道記 (The story of Chang Liang's pursuit of the Way). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 102–13.

Chang Wen-kuei chuan 張文貴傳 (The story of Chang Wen-kuei). Fac. repr. in *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an*, *ts'e* 7.

Chang Yü-hu su nü-chen kuan chi 張于湖宿女貞觀記 (Chang Yü-hu spends the night in a Taoist nunnery). In *Yen-chü pi-chi* (Lin Chin-yang), vol. 2, *chüan* 6, pp. 6b–24b, lower register.

Ch'ang-an ch'eng ssu-ma t'ou-T'ang 長安城四馬投唐 (In Ch'ang-an city four horsemen surrender to the T'ang). In *Ku-pen Yüan Ming tsa-chü*, vol. 3.

Chao Po-sheng ch'a-ssu yü Jen-tsung 趙伯昇茶肆遇仁宗 (Chao Po-sheng encounters Emperor Jen-tsung in a tea shop), in *Ku-chin hsiao-shuo*, vol. 1, *chüan* 11, pp. 165–74.

Chao-shih ku-erh chi 趙氏孤兒記 (The story of the orphan of Chao). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 16.

Ch'en Hsün-chien Mei-ling shih-ch'i chi 陳巡檢梅嶺失妻記 (Police chief Ch'en loses his wife in crossing the Mei-ling Range). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 121–36.

Ch'en K'o-ch'ang Tuan-yang hsien-hua 陳可常端陽仙化 (Ch'en K'o-ch'ang is transfigured on the Dragon Boat Festival). In *Ching-shih t'ung-yen*, *chüan* 7, pp. 80–87.

Cheng Chieh-shih li-kung shen-pi kung 鄭節使立功神臂弓 (Commissioner Cheng wins merit with his magic bow). In *Hsing-shih heng-yen*, vol. 2, *chüan* 31, pp. 656–73.

Cheng-hsin ch'u-i wu hsiu cheng tzu-tsai pao-chüan 正信除疑無修證自在寶卷 (Precious volume of self-determination needing neither cultivation nor verification which rectifies belief and dispels doubt). By Lo Ch'ing 羅清 (1442–1527). Originally published in 1509. In *Pao-chüan ch'u-chi*, 3:1–339.

Ch'eng-yün chuan 承運傳 (The story of the assumption of the mandate [by the Yung-lo emperor]). In *Ku-pen hsiao-shuo ts'ung-k'an, ti-pa chi*, vol. 3.

Chi-le pien 雞肋編 (Chicken ribs collection). By Chuang Ch'o 莊綽 (c. 1090–c. 1150). Preface dated 1133. Peking: Chung-hua shu chü, 1983.

[Chi-p'ing chiao-chu] Hsi-hsiang chi [集評校注]西廂記 (The romance of the western chamber [with collected commentary and critical annotation]). Edited and annotated by Wang Chi-ssu 王季思. Shanghai: Shang-hai ku-chi ch'u-pan she, 1987.

Chi Ya-fan chin-man ch'an-huo 計押番金鰻產禍 (Duty Group Leader Chi's golden eel engenders catastrophe). In *Ching-shih t'ung-yen*, *chüan* 20, pp. 274–88.

Ch'i-kuo ch'un-ch'iu p'ing-hua 七國春秋平話 (The p'ing-hua on the events of the seven states). Originally published in 1321–23. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955.

Chiang Shih yüeh-li chi 姜詩躍鯉記 (The story of Chiang Shih and the leaping carp). By Ch'en P'i-chai 陳羆齋 (fl. early 16th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 36.

Chiao-hsiao chi 鮫綃記 (The story of the mermaid silk handkerchief). By Shen Ch'ing 沈鯖 (15th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 91.

Chiao Hung chuan 嬌紅傳 (The story of Chiao-niang and Fei-hung). By Sung Yüan 宋遠 (14th century). In *Ku-tai wen-yen tuan-p'ien hsiao-shuo hsüan-chu, erh-chi*, pp. 280–323.

[Chiao-ting] Yüan-k'an tsa-chü san-shih chung [校訂]元刊雜劇三十種 (A collated edition of Thirty tsa-chü dramas printed during the Yüan dynasty). Edited by Cheng Ch'ien 鄭騫. Taipei: Shih-chieh shu-chü, 1962.

Chiao-yang ts'ung-shu 教養叢書 (Collectanea of educational literature). Compiled by Feng Tso-min 馮作民. Taipei: Wen-cheng shu-chű, 1987.

Chieh-chih-erh chi 戒指兒記 (The story of the ring). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 241–71.

Chieh-hsia chi 節俠記 (The steadfast knight errant). By Hsü San-chieh 許三階 (fl. late 16th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Chien-teng hsin-hua 剪燈新話 (New wick-trimming tales). By Ch'ü Yu 瞿佑 (1341–1427). In *Chien-teng hsin-hua [wai erh-chung]*, pp. 1–119.

Chien-teng hsin-hua [wai erh-chung] 剪燈新話[外二種] (New wick-trimming tales [plus two other works]). Edited and annotated by Chou I 周夷. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

Chien-teng yü-hua 剪燈餘話 (More wick-trimming tales). By Li Ch'ang-ch'i 李昌祺 (1376–1452). Author's preface dated 1420. In *Chien-teng hsin-hua [wai erh-chung]*, pp. 121–312.

Chien-t'ieh ho-shang 簡貼和尚 (The monk's billet-doux). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 6–21.

Ch'ien-chin chi 千金記 (The thousand pieces of gold). By Shen Ts'ai 沈采 (15th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Ch'ien-Han shu p'ing-hua 前漢書平話 (The p'ing-hua on the history of the Former Han dynasty). Originally published in 1321–23. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955.

Ch'ien She-jen t'i-shih Yen-tzu Lou 錢舍人題詩燕子樓 (Secretary Ch'ien inscribes poetry in the Swallows Loft). In *Ching-shih t'ung-yen, chüan* 10, pp. 120–27.

Ch'ien-t'ang hu-yin Chi-tien Ch'an-shih yü-lu 錢塘湖隱濟顛禪師語錄 (The recorded sayings of the lakeside recluse of Ch'ien-t'ang, the Ch'an master Crazy Chi [Tao-chi 道濟 (1148–1209)]). Fac. repr. of 1569 edition. In *Ku-pen hsiao-shuo ts'ung-k'an, ti-pa chi*, vol. 1.

Ch'ien-t'ang meng 錢塘夢 (The dream in Ch'ien-t'ang). Included as part of the front matter in the 1498 edition of the *Hsi-hsiang chi*, pp. 1a–4b.

Chin-ch'ai chi 金釵記 (The gold hairpin). Manuscript dated 1431. Modern edition edited by Liu Nien-tzu 劉念茲. Canton: Kuang-tung jen-min ch'u-pan she, 1985.

Chin-chien chi 金箋記 (The brocade note). By Chou Lü-ching 周履靖 (1549–1640). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Chin-kang ching chi-chu 金剛經集注 (The *Vajracchedikā prajñāpāramitā sutra* with collected commentaries). Compiled by the Yung-lo 永樂 emperor of the Ming dynasty (r. 1402–24). Preface dated 1424. Fac. repr. of original edition. Shanghai: Shang-hai ku-chi ch'u-pan she, 1984.

Chin-ming ch'ih Wu Ch'ing feng Ai-ai 金明池吳清逢愛愛 (Wu Ch'ing meets Ai-ai at Chin-ming Pond). In *Ching-shih t'ung-yen, chüan* 30, pp. 459–71.

Chin P'ing Mei tz'u-hua 金瓶梅詞話 (Story of the plum in the golden vase). Preface dated 1618. 5 vols. Fac. repr. Tokyo: Daian, 1963.

Chin shu 晉書 (History of the Chin dynasty [265–420]). Compiled by Fang Hsüan-ling 房玄齡 (578–648) et al. 10 vols. Peking: Chung-hua shu-chü, 1974.

Chin-tiao chi 金貂記 (The golden sable). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 41.

Chin-t'ung Yü-nü Chiao Hung chi 金童玉女嬌紅記 (The Golden Lad and the Jade Maiden: The story of Chiao-niang and Fei-hung). Attributed to Liu Tui 劉兌 (fl. early 15th century). In *Ming-jen tsa-chü hsüan*, pp. 1–83.

Chin-yen chi 盡言集 (Candid memorials collection). By Liu An-shih 劉安世 (1048–1125). Shanghai: Shang-wu yin-shu kuan, 1934.

Chin-yin chi 金印記 (The golden seal). by Su Fu-chih 蘇復之 (14th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 27.

Ch'in ping liu-kuo p'ing-hua 秦併六國平話 (The p'ing-hua on the annexation of the Six States by Ch'in). Originally published in 1321–23. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955.

Chinese Poems. Translated by Arthur Waley. London: Allen and Unwin, 1956.

Ching-ch'ai chi 荊釵記 (The thorn hairpin). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Ching-chung chi 精忠記 (A tale of perfect loyalty). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Ching-shih t'ung-yen 警世通言 (Common words to warn the world). Edited by Feng Meng-lung 馮夢龍 (1574–1646). First published 1624. Peking: Tso-chia ch'u-pan she, 1957.

Ch'ing feng-nien Wu-kuei nao Chung K'uei 慶豐年五鬼鬧鍾馗 (Celebrating a prosperous year, the Five Devils plague Chung K'uei). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Ch'ing-ho hsien chi-mu ta-hsien 清河縣繼母大賢 (In Ch'ing-ho district a stepmother acts very virtuously). By Chu Yu-tun 朱有燉 (1379–1439). Completed in 1434. In *Ming-jen tsa-chü hsüan*, pp. 217–36.

Ch'ing-p'ing shan-t'ang hua-pen 清平山堂話本 (Stories printed by the Ch'ing-p'ing Shan-t'ang). Edited by T'an Cheng-pi 譚正璧. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

Ch'ing-so kao-i 青瑣高議 (Lofty sentiments from the green latticed windows). Compiled by Liu Fu 劉斧 (fl. 1040–1113). Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1958.

Chiu-pien nan chiu-kung p'u 舊編南九宮譜 (Formulary for the old repertory of the nine southern musical modes). Compiled by Chiang Hsiao 蔣孝 (16th century). Preface dated 1549. Fac. repr. in *Shan-pen hsi-ch'ü ts'ung-k'an*, vol. 26.

Chiu T'ang shu 舊唐書 (Old history of the T'ang dynasty). Compiled by Liu Hsü 劉昫 (887–946) et al. 16 vols. Peking: Chung-hua shu-chü, 1975.

Cho Wen-chün ssu-pen Hsiang-ju 卓文君私奔相如 (Cho Wen-chün elopes with [Ssu-ma] Hsiang-ju). By Chu Ch'üan 朱權 (1378–1448). In *Ming-jen tsa-chü hsüan*, pp. 113–39.

Ch'o-keng lu 輟耕錄 (Notes recorded during respites from the plough). By T'ao Tsung-i 陶宗儀 (c. 1316–c. 1403). Preface dated 1366. Peking: Chung-hua shu-chü, 1980.

Chou shu 周書 (History of the Chou dynasty [557–81]). Compiled by Ling-hu Te-fen 令狐德棻 (583–666). 3 vols. Peking: Chung-hua shu-chü, 1971.

Ch'ou-nü yüan-ch'i 醜女緣起 (The legend of the ugly woman). In *Tun-huang pien-wen chi*, 2:787–800.

Chu-ch'uang yü 竹窗雨 (Rain on the bamboo window). *By Shih Tzu-chang* 石子章 (13th century). In *Yüan-jen tsa-chü kou-ch'en*, pp. 45–47.

Chu-fa chi 祝髮記 (Taking the tonsure). By Chang Feng-i 張鳳翼 (1527–1613). Completed in 1586. In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 61.

Chu-kung-tiao liang-chung 諸宮調兩種 (Two exemplars of the medley in various modes). Edited and annotated by Ling Ching-yen 凌景埏 and Hsieh Po-yang 謝伯 陽. N.p.: Ch'i-Lu shu-she, 1988.

Chu-tzu chi-ch'eng 諸子集成 (A corpus of the philosophers). 8 vols. Hong Kong: Chung-hua shu-chü, 1978.

Chu-tzu yü-lei 朱子語類 (Classified sayings of Master Chu). Compiled by Li Ching-te 李靖德 (13th century). 8 vols. Taipei: Cheng-chung shu-chü, 1982.

Chuang-tzu yin-te 莊子引得 (A concordance to *Chuang-tzu*). Cambridge: Harvard University Press, 1956.

The Ch'un Ts'ew with the Tso Chuen. Translated by James Legge. Hong Kong: Hong Kong University Press, 1960.

Ch'un-wu chi 春蕪記 (The story of the scented handkerchief). By Wang Ling 汪錂 (fl. early 17th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Chung-ch'ing li-chi 鍾情麗集 (A pleasing tale of passion). In *Yen-chü pi-chi* (Lin Chin-yang), vol. 2, *chüan* 6, pp. 1a–40b, and vol. 3, *chüan* 7, pp. 1a–30a, upper register.

Chung-kuo min-chien chu-shen 中國民間諸神 (The gods of Chinese folklore). Compiled by Tsung Li 宗力 and Liu Ch'ün 劉群. Shih-chia chuang: Ho-pei jen-min ch'u-pan she, 1987.

Chü-ting chi 舉鼎記 (Lifting the tripod). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 39.

Ch'üan Chin shih 全金詩 (Complete poetry of the Chin dynasty [1115–1234]). Compiled by Hsüeh Jui-chao 薛瑞兆 and Kuo Ming-chih 郭明志. 4 vols. Tientsin: Nan-k'ai ta-hsüeh ch'u-pan she, 1995.

Ch'üan Chin Yüan tz'u 全金元詞 (Complete lyrics of the Chin and Yüan dynasties). Compiled by T'ang Kuei-chang 唐圭璋. 2 vols. Peking: Chung-hua shu-chü, 1979.

Ch'üan-Han chih-chuan 全漢志傳 (Chronicle of the entire Han dynasty). 12 *chüan*. Chien-yang: K'o-ch'in chai, 1588. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-wu chi*, vols. 2–3.

Ch'üan Ming san-ch'ü 全明散曲 (Complete nondramatic song lyrics of the Ming). Compiled by Hsieh Po-yang 謝伯陽. 5 vols. Chi-nan: Ch'i-Lu shu-she, 1994.

Ch'üan Ming tz'u 全明詞 (Complete *tz'u* lyrics of the Ming). Compiled by Jao Tsung-i 饒宗頤 and Chang Chang 張璋. 6 vols. Peking: Chung-hua shu-chü, 2004.

Ch'üan Ming tz'u pu-pien 全明詞補編 (A supplement to Complete *tz'u* lyrics of the Ming). Compiled by Chou Ming-ch'u 周明初 and Yeh Yeh 葉曄. 2 vols. Hang-chou: Che-chiang ta-hsüeh ch'u-pan she, 2007.

Ch'üan Sung shih 全宋詩 (Complete poetry of the Sung). Compiled by Fu Hsüan-ts'ung 傅璇琮 et al. 72 vols. Peking: Pei-ching ta-hsüeh ch'u-pan she, 1991–98.

Ch'üan Sung shih [ting-pu] 全宋詩[訂補] (Complete poetry of the Sung [revised and supplemented]). Compiled by Ch'en Hsin 陳新 et al. Cheng-chou: Ta-hsiang ch'u-pan she, 2005.

Ch'üan Sung tz'u 全宋詞 (Complete *tz'u* lyrics of the Sung). Compiled by T'ang Kuei-chang 唐圭璋. 5 vols. Hong Kong: Chung-hua shu-chü, 1977.

Ch'üan Sung tz'u pu-chi 全宋詞補輯 (Supplement to Complete *tz'u* lyrics of the Sung). Compiled by K'ung Fan-li 孔凡禮. Peking: Chung-hua shu-chü, 1981.

Ch'üan Sung wen 全宋文 (Complete prose of the Sung). Compiled by Tseng Tsao-chuang 曾棗莊, Liu Lin 劉琳 et al. 50 vols. Ch'eng-tu: Pa-Shu shu-she, 1988–94.

Ch'üan T'ang shih 全唐詩 (Complete poetry of the T'ang). 12 vols. Peking: Chung-hua shu-chü, 1960.

Ch'üan T'ang shih pu-pien 全唐詩補編 (A supplement to the Complete poetry of the T'ang). Compiled by Ch'en Shang-chün 陳尚君. 3 vols. Peking: Chung-hua shu-chü, 1992.

Ch'üan T'ang wen 全唐文 (Complete prose of the T'ang). 20 vols. Kyoto: Chūbun shuppan-sha, 1976.

Ch'üan Yüan san-ch'ü 全元散曲 (Complete nondramatic song lyrics of the Yüan). Compiled by Sui Shu-sen 隋樹森. 2 vols. Peking: Chung-hua shu-chü, 1964.

Ch'ün-yin lei-hsüan 群音類選 (An anthology of songs categorized by musical type). Compiled by Hu Wen-huan 胡文煥 (fl. 1592–1617). 4 vols. Fac. repr. Peking: Chung-hua shu-chü, 1980.

Erh-lang Shen so Ch'i-t'ien Ta-sheng 二郎神鎖齊天大聖 (Erh-lang Shen confines the Great Sage Equal to Heaven). In *Ming-jen tsa-chü hsüan*, pp. 703–30.

Fen-shu 焚書 (A book to be burned). By Li Chih 李贄 (1527–1602). Peking: Chung-hua shu-chü, 1961.

Feng-liu lo-ch'ü 風流樂趣 (The pleasures of romance). In *Kuo-se t'ien-hsiang*, vol. 3, *chüan* 10, pp. 28a-32a, upper register.

Feng-yüeh chin-nang [chien-chiao] 風月錦囊箋校 (Brocade pouch of romantic verse [annotated and collated]). Annotated and collated by Sun Ch'ung-t'ao 孫崇濤 and Huang Shih-chung 黃仕忠. Originally published in 1553. Peking: Chung-hua shu-chü, 2000.

Feng-yüeh hsiang-ssu 風月相思 (A tale of romantic longing). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 79–94.

Feng-yüeh Jui-hsien T'ing 風月瑞仙亭 (The romance in the Jui-hsien Pavilion). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 38–45.

Feng-yüeh Nan-lao chi 風月南牢記 (Romance in the South Prison). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Fo-shuo Huang-chi chieh-kuo pao-chüan 佛説皇極結果寶卷 (Precious volume expounded by the Buddha on the karmic results of the era of the Imperial Ultimate). Originally published in 1430. In *Pao-chüan ch'u-chi*, 10:219–406.

Fo-yin shih ssu t'iao Ch'in-niang 佛印師四調琴娘 (The priest Fo-yin teases Ch'in-niang four times). In *Hsing-shih heng-yen*, vol. 1, *chüan*, 12, pp. 232–40.

Fu-jung chi 芙蓉記 (The story of the hibiscus painting). By Chiang Chi 江楫 (late 16th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi*, item 6.

Fu Lu Shou san-hsing tu-shih 福祿壽三星度世 (The three stellar deities of Fortune, Emolument, and Longevity visit the mundane world). In *Ching-shih t'ung-yen*, *chüan* 39, pp. 583–91.

Fu-mu en chung ching chiang-ching wen 父母恩重經講經文 (Sutra lecture on the Sutra on the importance of parental kindness). Dated 927. In *Tun-huang pien-wen chi*, 2:672–94.

Hai-fu shan-t'ang tz'u-kao 海浮山堂詞稿 (Draft lyrics from Hai-fu shan-t'ang). By Feng Wei-min 馮惟敏 (1511–80). Preface dated 1566. Shanghai: Shang-hai ku-chi ch'u-pan she, 1981.

Hai-ling i-shih 海陵佚史 (The debauches of Emperor Hai-ling of the Chin dynasty [r. 1149–61]). In *Ssu wu-hsieh hui-pao*, vol. 1.

Han Ch'ang-li wen-chi chiao-chu 韓昌黎文集校注 (The prose works of Han Yü 韓愈 [768–824] with critical annotation). Edited by Ma T'ung-po 馬通伯. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi 韓湘子九度文公昇仙記 (Han Hsiang-tzu nine times endeavors to induce Han Yü to ascend to the realm of the immortals). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 47.

Han P'eng fu 韓朋賦 (Rhapsody on Han P'eng). In *Tun-huang pien-wen chi*, vol. 1, pp. 137–41.

Han-shu 漢書 (History of the Former Han dynasty). Compiled by Pan Ku 班固 (32–92). 8 vols. Peking: Chung-hua shu-chü, 1962.

Han-tan meng chi 邯鄲夢記 (The dream at Han-tan). By T'ang Hsien-tsu 湯顯祖 (1550–1616). Author's preface dated 1601. In *T'ang Hsien-tsu chi*, vol. 4, pp. 2277–2432.

Han Yüan-shuai an-tu Ch'en-ts'ang 韓元帥暗度陳倉 (Han Hsin surreptitiously emerges at Ch'en-ts'ang). In *Ku-pen Yüan Ming tsa-chü*, vol. 2.

Hei Hsüan-feng chang-i shu-ts'ai 黑旋風仗義疎財 (The Black Whirlwind is chivalrous and openhanded). By Chu Yu-tun 朱有燉 (1379–1439). In *Shui-hu hsi-ch'ü chi, ti-i chi*, pp. 95–112.

Historical Records of the Five Dynasties. Translated by Richard L. Davis. New York: Columbia University Press, 2004.

Ho-t'ung wen-tzu chi 合同文字記 (The story of the contract). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 33–38.

Hou-Han chi 後漢紀 (Records of the Later Han). Compiled by Yüan Hung 袁宏 (328–76). In *Liang Han chi*, vol. 2.

Hou-Han shu 後漢書 (History of the Later Han dynasty). Compiled by Fan Yeh 范曄 (398–445). 12 vols. Peking: Chung-hua shu-chü, 1965.

Hsi-hsiang chi 西廂記 (The romance of the western chamber). Fac. repr. of 1498 edition. Taipei: Shih-chieh shu-chü, 1963.

Hsi-hsiang hui-pien 西廂匯編 (Collected versions of the *Romance of the western chamber*) Compiled by Huo Sung-lin 霍松林. Chi-nan: Shan-tung wen-i ch'u-pan she, 1987.

Hsi-hu san-t'a chi 西湖三塔記 (The three pagodas at West Lake). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 22–32.

Hsi-kua chi 西瓜記 (The watermelon story). In *Feng-yüeh chin-nang [chien-chiao]*, pp. 616–32.

Hsi-yu chi 西遊記 (The journey to the west). 2 vols. Peking: Tso-chia ch'u-pan she, 1954.

Hsiang-nang chi 香囊記 (The scent bag). By Shao Ts'an 邵璨 (15th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Hsiang-shan yeh-lu 湘山野錄 (An informal record compiled in Hsiang-shan). By the Buddhist monk Wen-ying 文瑩 (11th

century). In *Shuo-k'u*, 1:362–78.

Hsiao fu-jen chin-ch'ien tseng nien-shao 小夫人金錢贈年少 (The merchant's wife offers money to a young clerk). In *Ching-shih t'ung-yen, chüan* 16, pp. 222–33.

Hsiao-p'in chi 效顰集 (Emulative frowns collection). By Chao Pi 趙弼 (fl. early 15th century). Author's postface dated 1428. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

[Hsiao-shih] Chen-k'ung pao-chüan [銷釋]真空寶卷 ([Clearly presented] Precious volume on [the teaching of the Patriarch] Chen-k'ung). In *Pao-chüan ch'u-chi*, 19:261–300.

[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan [銷釋]真空掃心寶卷 ([Clearly presented] Precious volume on [the Patriarch] Chen-k'ung's [instructions for] sweeping clear the mind). Published in 1584. In *Pao-chüan ch'u-chi*, 18:385–19:259.

Hsiao Sun-t'u 小孫屠 (Little Butcher Sun). In *Yung-lo ta-tien hsi-wen san-chung chiao-chu*, pp. 257–324.

Hsiao-tzu chuan 孝子傳 (Biographies of filial sons). In *Tun-huang pien-wen chi*, 2:901–10.

Hsien-Ch'in Han Wei Chin Nan-pei ch'ao shih 先秦漢魏晉南北朝詩 (Complete poetry of the Pre-Ch'in, Han, Wei, Chin, and Northern and Southern dynasties). Compiled by Lu Ch'in-li 逯欽立. 3 vols. Peking: Chung-hua shu-chü, 1983.

[Hsin-chiao chiu-chüan pen] Yang-ch'un pai-hsüeh [新校九卷本]陽春白雪 (Newly collated text of the nine-chűan edition of *Warm spring and white snow*). Compiled by Yang Ch'ao-ying 楊朝英 (14th century). Collated and edited by Sui Shu-sen 隋 樹森. Peking: Chung-hua shu-chü, 1958.

Hsin-ch'iao shih Han Wu mai ch'un-ch'ing 新橋市韓五賣春情 (Han Wu-niang sells her charms at New Bridge Market). In *Ku-chin hsiao-shuo*, vol. 1, *chüan* 3, pp. 62–79.

[Hsin-k'an ch'üan-hsiang] Ying-ko hsiao-i chuan [新刊全相]鶯哥孝義傳 ([Newly printed fully illustrated] Story of the filial and righteous parrot). In *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an, ts'e* 10.

[Hsin-k'o hsiu-hsiang p'i-p'ing] Chin P'ing Mei [新刻繡像批評]金瓶梅 ([Newly cut illustrated commentarial edition] of the *Chin P'ing Mei*). 2 vols. Chi-nan: Ch'i-Lu shu-she, 1989.

[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling [新刻]時尚華筵趣樂談笑 酒令 ([Newly printed] Currently fashionable jokes and drinking games to be enjoyed at formal banquets). 4 *chüan*. Ming edition published by the Wen-te T'ang.

[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi [新編]劉知遠還鄉白兔記 ([Newly compiled] Liu Chih-yüan's return home: The white rabbit). In *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an*, *ts'e* 12.

[Hsin-pien] Wu-tai shih p'ing-hua [新編]五代史平話 ([Newly compiled] p'ing-hua on the history of the Five Dynasties). Originally published in the 14th century. Shanghai: Chung-kuo ku-tien wen-hsüeh ch'u-pan she, 1954.

Hsin T'ang shu 新唐書 (New history of the T'ang dynasty). Compiled by Ou-yang Hsiu 歐陽修 (1007–72) and Sung Ch'i 宋祁 (998–1061). 20 vols. Peking: Chung-hua shu-chü, 1975.

Hsing-shih heng-yen 醒世恆言 (Constant words to awaken the world). Edited by Feng Meng-lung 馮夢龍 (1574–1646). First published in 1627. 2 vols. Hong Kong: Chung-hua shu-chü, 1958.

Hsing-t'ien Feng-yüeh t'ung-hsüan chi 性天風月通玄記 (The Master of Breeze and Moonlight utilizes his Heaven-bestowed nature to penetrate the mysteries). By Lan Mao 蘭茂 (1403–76). Preface dated 1454. In *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi*, item 1.

Hsiu-ju chi 繡襦記 (The embroidered jacket). By Hsü Lin 徐霖 (1462–1538). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Hsiung Lung-feng ssu-chung hsiao-shuo 熊龍峯四種小說 (Four vernacular stories published by Hsiung Lung-feng 熊龍峯 [fl. c. 1590]). Edited by Wang Ku-lu 王古 魯. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1958.

Hsü Chen-jen pa-chai fei-sheng 許真人拔宅飛昇 (Perfect Man Hsü Hsün [3rd century] ascends to Heaven with his entire household). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Hsü-t'ang Ho-shang yü-lu 虛堂和尚語錄 (Recorded sayings of the Monk Hsü-t'ang). In *Taishō shinshū daizōkyō*, vol. 47, no. 2000, pp. 984–1064.

Hsüan-ho i-shih 宣和遺事 (Forgotten events of the Hsüan-ho reign period [1119–25]). Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1955.

Hsüeh Jen-kuei cheng-Liao shih-lüeh 薛仁貴征遼事略 (A brief account of Hsüeh Jen-kuei's campaign in Liao-tung). Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

Hsün-ch'in chi 尋親記 (The quest for the father). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Hsün-fang ya-chi 尋芳雅集 (Elegant vignettes of fragrant pursuits). In *Kuo-se t'ien-hsiang*, vol. 2, *chüan* 4, pp. 1a–57a, lower register.

Hua-shen san-miao chuan 花神三妙傳 (The flower god and the three beauties). In *Kuo-se t'ien-hsiang*, vol. 2., *chüan* 6, lower register, pp. 1a–61a.

Hua-teng chiao Lien-nü ch'eng-Fo chi 花燈轎蓮女成佛記 (The girl Lien-nü attains Buddhahood in her bridal palanquin). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 193–205.

Hua-ying chi 花影集 (Flower shadows collection). By T'ao Fu 陶輔 (1441–c. 1523). Author's preface dated 1523. In *Ming-Ch'ing hsi-chien hsiao-shuo ts'ung-k'an*, pp. 831–940.

Huai-ch'un ya-chi 懷春雅集 (Elegant vignettes of spring yearning). In *Yen-chü pi-chi* (Ho Ta-lun), vol. 2, *chüan* 9, pp. 1a–37a, and *chüan* 10, pp. 1a–27b, upper register.

Huai-ch'un ya-chi 懷春雅集 (Elegant vignettes of spring yearning). In *Yen-chü pi-chi* (Lin Chin-yang), vol. 3, *chüan* 9, pp. 16b–32a, and *chüan* 10, pp. 1a–39b, upper register.

Huai-hsiang chi 懷香記 (The stolen perfume). By Lu Ts'ai 陸采 (1497–1537). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Huai-nan hung-lieh chi-chieh 淮南鴻烈集解 (Collected commentaries on the *Huai-nan tzu*). Edited by Liu Wen-tien 劉文典. 2 vols. Taipei: T'ai-wan Shang-wu yin-shu kuan, 1969.

Huan-men tzu-ti ts'o li-shen 宦門子弟錯立身 (The scion of an official's family opts for the wrong career). In *Yung-lo ta-tien hsi-wen san-chung chiao-chu*, pp. 219–55.

Huan-sha chi 浣紗記 (The girl washing silk). By Liang Ch'en-yü 梁辰魚 (1519–91). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Huan-tai chi 還帶記 (The return of the belts). By Shen Ts'ai 沈采 (15th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 32.

Huang-ch'ao pien-nien kang-mu pei-yao 皇朝編年綱目備要 (Chronological outline of the significant events of the imperial [Sung] dynasty). Compiled by Ch'en Chün 陳均 (c. 1165–c. 1236). Preface dated 1229. 2 vols. Fac. repr. Taipei: Ch'eng-wen ch'u-pan she, 1966.

Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan 皇極金丹 九蓮正信皈真還鄉寶卷 (Precious volume of the golden elixir and nine-petaled lotus of the Imperial Ultimate period that leads to rectifying belief, reverting to the real, and returning to our true home). Originally published in 1498. In *Pao-chüan ch'u-chi*, 8:1–482.

Huang hsiao-tzu 黃孝子 (The filial son Huang [Chüeh-ching] 黃覺經). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 23.

Huang-hua Yü tieh-ta Ts'ai Ko-ta 黃花峪跌打蔡紇縫 (Ts'ai the Blister gets his comeuppance in Chrysanthemum Valley). In *Ch'ün-yin lei-hsüan*, 3:1835–67.

Huang-Ming k'ai-yün ying-wu chuan 皇明開運英武傳 (Chronicle of the heroic military exploits that initiated the reign of the imperial Ming dynasty). Nanking: Yang Ming-feng, 1591. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih liu chi*, vol. 1.

Huang T'ing-tao yeh-tsou Liu-hsing ma 黃廷道夜走流星馬 (Huang T'ing-tao steals the horse Shooting Star by night). By Huang Yüan-chi 黃元吉 (14th century). In *Ming-jen tsa-chü hsüan*, pp. 85–111.

Hui-an hsien-sheng Chu Wen-kung wen-chi 晦庵先生朱文公文集 (The collected literary works of Chu Hsi 朱熹 [1130–1200]). *Ssu-pu pei-yao* edition. Shanghai: Chung-hua shu-chü, 1936.

Hung-fu chi 紅拂記 (The story of Red Duster). By Chang Feng-i 張鳳翼 (1527–1613). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

I-chien chih 夷堅志 (Records of I-chien). Compiled by Hung Mai 洪邁 (1123–1202). 4 vols. Peking: Chung-hua shu-chü, 1981.

I-hsia chi 義俠記 (The righteous knight-errant). By Shen Ching 沈璟 (1553–1610). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

I-k'u kuei lai tao-jen ch'u-kuai 一窟鬼癩道人除怪 (A mangy Taoist exorcises a lair of demons). In *Ching-shih t'ung-yen*, *chüan* 14, pp. 185–98.

Jen chin shu ku-erh hsün-mu 認金梳孤兒尋母 (Identifying the gold [hairpins] and the [jade] comb an orphan seeks his mother). In *Ku-pen Yüan-Ming tsa-chü*, vol. 3.

Jen hsiao-tzu lieh-hsing wei shen 任孝子烈性爲神 (The apotheosis of Jen the filial son). In *Ku-chin hsiao-shuo*, vol. 2, *chüan* 38, pp. 571–86.

Jen hsiao-tzu lieh-hsing wei shen 任孝子烈性爲神 (The apotheosis of Jen the filial son). In *Ku-chin hsiao-shuo* (fac. repr. of original edition), vol. 2, *chüan* 38, pp. 1a–21b.

Jen-tsung jen-mu chuan 仁宗認母傳 (The story of how Emperor Jen-tsung [r. 1022–63] reclaimed his mother). Fac. repr. in *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an*, *ts'e* 4.

Ju-i chün chuan 如意君傳 (The tale of Lord As You Like It). Japanese movable type edition, colophon dated 1880.

Ju-ju chü-shih yü-lu 如如居士語錄 (The recorded sayings of layman Ju-ju). By Yen Ping 顏丙 (d. 1212). Preface dated 1194. Photocopy of manuscript in the Kyoto University Library.

K'an p'i-hsüeh tan-cheng Erh-lang Shen 勘皮靴單證二郎神 (Investigation of a leather boot convicts Erh-lang Shen). In *Hsing-shih heng-yen*, vol. 1, *chüan* 13, pp. 241–63.

Kao Ch'ing-ch'iu chi 高青丘集 (The collected works of Kao Ch'i [1336–74]). Edited by Hsü Ch'eng-yü 徐澄宇 and Shen Pei-tsung 沈北宗. 2 vols. Shanghai: Shang-hai ku-chi ch'u-pan she, 1985.

Ko-i chi 葛衣記 (The hempen garment). By Ku Ta-tien 顧大典 (1541–96). In *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi*, item 3.

Ko tai hsiao 歌代嘯 (A song in place of a shriek). Attributed to Hsü Wei 徐渭 (1521–93). In *Ssu-sheng yüan*, pp. 107–68.

K'o-tso chui-yü 客座贅語 (Superfluous words of a sojourner). By Ku Ch'i-yüan 顧起 元 (1565–1628). Author's colophon dated 1618. Peking: Chung-hua shu-chü, 1987.

Ku-ch'eng chi 古城記 (The reunion at Ku-ch'eng). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 25.

Ku-chin hsiao-shuo 古今小説 (Stories old and new). Edited by Feng Meng-lung 馮夢 龍 (1574–1646). 2 vols. Peking: Jen-min wen-hsüeh ch'u-pan she, 1958.

Ku-chin hsiao-shuo 古今小説 (Stories old and new). Edited by Feng Meng-lung 馮夢 龍 (1574–1646). 2 vols. Fac. repr. of original edition published in 1620–24. Taipei: Shih-chieh shu-chü, 1958.

Ku-chin t'u-shu chi-ch'eng 古今圖書集成 (A comprehensive corpus of books and illustrations ancient and modern), presented to the Emperor in 1725. Fac. repr. Taipei: Wen-hsing shu-tien, 1964.

Ku hsiao-shuo kou-ch'en 古小説鉤沉 (Rescued fragments of early fiction). Compiled by Lu Hsün 魯迅. Peking: Jen-min wen-hsüeh ch'u-pan she, 1955.

Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi 古本戲曲叢刊,初集 (Collectanea of rare editions of traditional drama, first series). Shanghai: Shang-wu yin-shu kuan, 1954.

Ku-pen hsi-ch'ü ts'ung-k'an, erh-chi 古本戲曲叢刊,二集 (Collectanea of rare editions of traditional drama, second series). Shanghai: Shang-wu yin-shu kuan, 1955.

Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi 古本戲曲叢刊,五集 (Collectanea of rare editions of traditional drama, fifth series). Shanghai: Shang-hai ku-chi ch'u-pan she, 1986.

Ku-pen hsiao-shuo ts'ung-k'an, ti-erh chi 古本小説叢刊,第二集 (Collectanea of rare editions of traditional fiction, second series). Peking: Chung-hua shu-chü, 1990.

Ku-pen hsiao-shuo ts'ung-k'an, ti erh-shih liu chi 古本小説叢刊,第二十六集 (Collectanea of rare editions of traditional fiction, twenty-

sixth series). Peking: Chung-hua shu-chü, 1991.
Ku-pen hsiao-shuo ts'ung-k'an, ti-liu chi 古本小説叢刊,第六集 (Collectanea of rare editions of traditional fiction, sixth series). Peking: Chung-hua shu-chü, 1990.
Ku-pen hsiao-shuo ts'ung-k'an, ti-pa chi 古本小説叢刊,第八集 (Collectanea of rare editions of traditional fiction, eighth series). Peking: Chung-hua shu-chü, 1990.
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ch'i chi 古本小説叢刊,第三十七集 (Collectanea of rare editions of traditional fiction, thirty-seventh series). Peking: Chung-hua shu-chü, 1991.
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih chiu chi 古本小説叢刊,第三十九集 (Collectanea of rare editions of traditional fiction, thirty-ninth series). Peking: Chung-hua shu-chü, 1991.
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih liu chi 古本小説叢刊,第三十六集 (Collectanea of rare editions of traditional fiction, thirty-sixth series). Peking: Chung-hua shu-chü, 1991.
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ssu chi 古本小説叢刊,第三十四集 (Collectanea of rare editions of traditional fiction, thirty-fourth series). Peking: Chung-hua shu-chü, 1991.
Ku-pen hsiao-shuo ts'ung-k'an, ti-ssu chi 古本小説叢刊,第四集 (Collectanea of rare editions of traditional fiction, fourth series). Peking: Chung-hua shu-chü, 1990.
Ku-pen hsiao-shuo ts'ung-k'an, ti-wu chi 古本小説叢刊,第五集 (Collectanea of rare editions of traditional fiction, fifth series). Peking: Chung-hua shu-chü, 1990.
Ku-pen Yüan Ming tsa-chü 孤本元明雜劇 (Unique editions of Yüan and Ming tsa-chü drama). Edited by Wang Chi-lieh 王季烈. 4 vols. Peking: Chung-kuo hsi-chü ch'u-pan she, 1958.
Ku-tai wen-yen tuan-p'ien hsiao-shuo hsüan-chu, erh-chi 古代文言短篇小説選注,二 集 (An annotated selection of classic literary tales, second collection). Edited by Ch'eng Po-ch'üan 成伯泉. Shanghai: Shang-hai ku-chi ch'u-pan she, 1984.
Ku yao-yen 古謠諺 (Ancient songs and proverbial sayings). Compiled by Tu Wen-lan 杜文瀾 (1815–81). Peking: Chung-hua shu-chü, 1958.

K'uai-tsui Li Ts'ui-lien chi 快嘴李翠蓮集 (The story of the sharp-tongued Li Ts'ui-lien). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 52–67.

Kuan-shih-yin p'u-sa pen-hsing ching 觀世音菩薩本行經 (Sutra on the deeds of the bodhisattva Avalokiteśvara). Also known as *Hsiang-shan pao-chüan* 香山寶卷 (Precious scroll on Hsiang-shan). Attributed to P'u-ming 普明 (fl. early 12th century). N.p., n.d. (probably 19th century).

Kuan-tzu chiao-cheng 管子校正 (The *Kuan-tzu* collated and corrected). Edited and annotated by Tai Wang 戴望 (1837–73). In *Chu-tzu chi-ch'eng*, 5:1–427.

Kuan-yüan chi 灌園記 (The story of the gardener). By Chang Feng-i 張鳳翼 (1527–1613). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Kuan Yün-ch'ang i-yung tz'u-chin 關雲長義勇辭金 (Kuan Yün-ch'ang righteously and heroically refuses gold). By Chu Yu-tun 朱有燉 (1379–1439). Originally completed in 1416. In *Ming-jen tsa-chü hsüan*, pp. 141–68.

Kuei-chien chiao-ch'ing 貴賤交情 (An intimate bond between the exalted and the humble). In *Tsui-yü ch'ing*, 4:1524–64, upper register.

K'ung Shu-fang shuang-yü shan-chui chuan 孔淑芳雙魚扇墜傳 (The story of K'ung Shu-fang and the pair of fish-shaped fan pendants), in *Hsiung Lung-feng ssu-chung hsiao-shuo*, pp. 63–70.

Kuo-se t'ien-hsiang 國色天香 (Celestial fragrance of national beauties). Compiled by Wu Ching-so 吳敬所 (fl. late 16th century). Preface dated 1587. 3 vols. Fac. repr. in *Ming-Ch'ing shan-pen hsiao-shuo ts'ung-k'an, ti-erh chi*.

Lao Feng T'ang chih-chien Han Wen-ti 老馮唐直諫漢文帝 (The elderly Feng T'ang straightforwardly admonishes Emperor Wen of the Han dynasty). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 289–96.

Li-chi 禮記 (The book of rites). In *Shih-san ching ching-wen*.

Li K'ai-hsien chi 李開先集 (The collected works of Li K'ai-hsien). By Li K'ai-hsien (1502–68). Edited by Lu Kung 路工. 3 vols. Peking: Chung-hua shu-chü, 1959.

Li-yüan an-shih yüeh-fu hsin-sheng 梨園按試樂府新聲 (Model new songs from the Pear Garden). Modern edition edited by Sui Shu-sen 隋樹森. Peking: Chung-hua shu-chü, 1958.

Li Yüan Wu-chiang chiu chu-she 李元吳江救朱蛇 (Li Yüan saves a red snake on the Wu River). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 324–34.

Li Yün-ch'ing te-wu sheng-chen 李雲卿得悟昇真 (Li Yün-ch'ing attains enlightenment and achieves transcendence). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Liang Han chi 兩漢紀 (Two records of the Former and Later Han dynasties). Edited by Chang Lieh 張烈. 2 vols. Peking: Chung-hua shu-chü, 2005.

Liang-shan ch'i-hu nao T'ung-t'ai 梁山七虎鬧銅臺 (The seven tigers of Liang-shan raid T'ung-t'ai). In *Ming-jen tsa-chü hsüan*, pp. 629–61.

Liang-shan wu-hu ta chieh-lao 梁山五虎大劫牢 (The five tigers of Liang-shan carry out a great jailbreak). In *Ku-pen Yüan Ming tsa-chü*, vol. 3.

Liang shu 梁書 (History of the Liang dynasty [502–57]). Compiled by Yao Ch'a 姚察(533–606) and Yao Ssu-lien 姚思廉 (d. 637). 3 vols. Peking: Chung-hua shu chü, 1973.

Liao-yang hai-shen chuan 遼陽海神傳 (The sea goddess of Liao-yang). By Ts'ai Yü 蔡 羽 (d. 1541). In *Ku-tai wen-yen tuan-p'ien hsiao-shuo hsüan-chu, erh-chi*, pp. 381–89.

Lieh-kuo chih-chuan 列國志傳 (Chronicle of the feudal states). By Yü Shao-yü 余邵 魚 (fl. mid-16th century). 8 *chüan*. Chien-yang: San-t'ai kuan, 1606. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-liu chi*, vols. 1–3.

Lien-huan chi 連環記 (A stratagem of interlocking rings). By Wang Chi 王濟 (1474–1540). Peking: Chung-hua shu-chü, 1988.

Liu Ch'i-ch'ing shih-chiu Wan-chiang Lou chi 柳耆卿詩酒翫江樓記 (Liu Ch'i-ch'ing indulges in poetry and wine in the Riverside Pavilion). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 1–5.

Liu Chih-yüan chu-kung-tiao [chiao-chu] 劉知遠諸公調[校注] (Medley in various modes on Liu Chih-yüan [collated and annotated]).

Edited by Lan Li-ming 藍立 萼. Ch'eng-tu: Pa-Shu shu-she, 1989.
Liu sheng mi Lien chi 劉生覓蓮記 (The story of Liu I-ch'un's 劉一春 quest of Sun Pi-lien 孫碧蓮). In *Kuo-se t'ien-hsiang*, vol. 1, *chüan* 2, pp. 1a-40b, and *chüan* 3, pp. 1a–41b, lower register.
Liu-shih chung ch'ü 六十種曲 (Sixty ch'uan-ch'i dramas). Compiled by Mao Chin 毛 晉 (1599–1659). 60 vols. Taipei: K'ai-ming shu-tien, 1970.
Liu-tsu ta-shih fa-pao t'an-ching 六祖大師法寶壇經 (The Dharma treasure of the platform sutra of the Sixth Patriarch). Edited by Tsung-pao 宗寶 (13th century). In *Taishō shinshū daizōkyō* 大正新修大藏經, vol. 48, no. 2008, pp. 345–65.
Lo-yang san-kuai chi 洛陽三怪記 (The three monsters of Lo-yang). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 67–78.
Lu-shan Yüan-kung hua 廬山遠公話 (Story of Hui-yüan 慧遠 [334–416] of Mount Lu). In *Tun-huang pien-wen chi*, 1:167–193.
Lun-yü yin-te 論語引得 (A concordance to the *Analects*). Taipei: Chinese Materials and Research Aids Service Center, 1966.
Lung-men yin-hsiu 龍門隱秀 (The beauty concealed at Lung-men). In *Ku-pen Yüan Ming tsa-chü*, vol. 3.
Lü Ch'un-yang tien-hua tu Huang-lung 呂純陽點化度黃龍 (Lü Tung-pin converts Huang-lung). In *Ku-pen Yüan Ming tsa chü*, vol. 4.
Lü Meng-cheng ch'üan-shih wen 呂蒙正勸世文 (Lü Meng-cheng's words of admonition to the world). Attributed to Lü Meng-cheng 呂蒙正 (946–1011). In *Chiao-yang ts'ung-shu*, pp. 67–120.
Lü-shih ch'un-ch'iu 呂氏春秋 (The spring and autumn annals of Mr. Lü). Compiled by Lü Pu-wei 呂不韋 (d. 235 B.C.). In *Chu-tzu chi-ch'eng*, 6:1–346.
Lü Tung-pin fei-chien chan Huang-lung 呂洞賓飛劍斬黃龍 (Lü Tung-pin beheads Huang-lung with his flying sword). In *Hsing-shih heng-yen*, vol. 2, *chüan* 21, pp. 453–66.
Lü Tung-pin hua-yüeh shen-hsien hui 呂洞賓花月神仙會 (Lü Tung-pin arranges a meeting with divine immortals amid flowers and moonlight). By Chu Yu-tun 朱有 燉 (1379–1439). In *Ku-pen Yüan Ming tsa-chü*, vol. 2.

Lü-weng san-hua Han-tan tien 呂翁三化邯鄲店 (Lü Tung-pin's three efforts to convert [student Lu] at the Han-tan inn). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Mei Hsing cheng-ch'un 梅杏爭春 (The plum and the apricot compete for precedence among spring flowers). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 190–92.

Meng-liang lu 夢粱錄 (Record of the millet dream). Compiled by Wu Tzu-mu 吳自 牧 (13th century). Preface dated 1274. In *Tung-ching meng-hua lu [wai ssu-chung]*, pp. 129–328.

Meng Yüeh-mei hsieh-hen Chin-hsiang T'ing 孟月梅寫恨錦香亭 (Meng Yüeh-mei expresses her resentment in Chin-hsiang Pavilion). In *Sung-Yüan hsi-wen chi-i*, pp. 75–81.

Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an 明成化說唱詞話叢刊 (Corpus of prosimetric tz'u-hua narratives published in the Ch'eng-hua reign period [1465–87] of the Ming dynasty). 12 *ts'e*. Shanghai: Shanghai Museum, 1973.

Ming-Ch'ing hsi-chien hsiao-shuo ts'ung-k'an 明清稀見小說叢刊 (Collectanea of rare works of fiction from the Ming-Ch'ing period). Chi-nan: Ch'i-Lu shu-she, 1996.

Ming-Ch'ing shan-pen hsiao-shuo ts'ung-k'an, ch'u-pien 明清善本小說叢刊,初編 (Collectanea of rare editions of Ming-Ch'ing fiction, first series). Taipei: T'ien-i ch'u-pan she, 1985.

Ming-Ch'ing shan-pen hsiao-shuo ts'ung-k'an, ti-erh chi 明清善本小說叢刊,第二輯 (Collectanea of rare editions of Ming-Ch'ing fiction, second series). Taipei: T'ien-i ch'u-pan she, 1985.

Ming-chu chi 明珠記 (The luminous pearl). By Lu Ts'ai 陸采 (1497–1537). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Ming-feng chi 鳴鳳記 (The singing phoenix). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Ming-hsin pao-chien 明心寶鑑 (A precious mirror to illuminate the mind). Microfilm copy of a Ming edition in the East Asian Library, University of Chicago.

Ming-jen tsa-chü hsüan 明人雜劇選 (An anthology of Ming tsa-chü drama). Compiled by Chou I-pai 周貽白. Peking: Jen-min wen-

hsüeh ch'u-pan she, 1958.

Ming-kung shu-p'an ch'ing-ming chi 名公書判清明集 (A collection of enlightened judgments by famous gentlemen). Preface dated 1261. 2 vols. Peking: Chung-hua shu-chü, 1987.

The Moon and the Zither: The Story of the Western Wing. By Wang Shifu; translated by Stephen H. West and Wilt L. Idema. Berkeley: University of California Press, 1991.

Mu-lien chiu-mu ch'üan-shan hsi-wen 目連救母勸善戲文 (An exhortatory drama on how Maudgalyāyana rescued his mother from the underworld). By Cheng Chih-chen 鄭之珍 (1518–95). Author's preface dated 1582. In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 67.

Mu-tan t'ing 牡丹亭 (The peony pavilion). By T'ang Hsien-tsu 湯顯祖 (1550–1616). Edited and annotated by Hsü Shuo-fang 徐朔方 and Yang Hsiao-mei 楊笑梅. Peking: Chung-hua shu-chü, 1959.

Nan Ch'i shu 南齊書 (History of the Southern Ch'i dynasty). Compiled by Hsiao Tzu-hsien 蕭子顯 (489–537). 3 vols. Peking: Chung-hua shu chü, 1972.

Nan Hsi-hsiang chi 南西廂記 (A southern version of the *Romance of the western chamber*). Usually attributed to Li Jih-hua 李日華 (fl. early 16th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970).

Nan Hsi-hsiang chi 南西廂記 (A southern version of the *Romance of the western chamber*). By Lu Ts'ai 陸采 (1497–1537). In *Hsi-hsiang hui-pien*, pp. 323–416.

Nan-k'o meng chi 南柯夢記 (The dream of the southern branch). By T'ang Hsien-tsu 湯顯祖 (1550–1616). Completed in 1600. Edited and annotated by Ch'ien Nan-yang 錢南揚. Peking: Jen-min wen-hsüeh ch'u-pan she, 1981.

Nan-kung tz'u-chi 南宮詞紀 (Anthology of southern-style lyrics). Compiled by Ch'en So-wen 陳所聞 (d. c. 1604). In *Nan-pei kung tz'u-chi*, vols 1–2.

Nan-pei kung tz'u-chi 南北宮詞紀 (Anthology of southern- and northern-style song lyrics). Compiled by Ch'en So-wen 陳所聞 (d.

c. 1604); edited by Chao Ching-shen 趙景深. 4 vols. Peking: Chung-hua shu-chü, 1959.

Nan-pei kung tz'u-chi chiao-pu 南北宮詞紀校補 (Collation notes and supplements to *Nan-pei kung tz'u-chi*). Compiled by Wu Hsiao-ling 吳曉鈴. Peking: Chung-hua shu-chü, 1961.

Nan Sung chih-chuan 南宋志傳 (Chronicle of the Sung conquest of the south). Attributed to Hsiung Ta-mu 熊大木 (mid-16th century). 10 *chüan*. Nanking: Shih-te t'ang, 1593. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ssu chi*, vols. 1–2.

Nao Fan-lou to-ch'ing Chou Sheng-hsien 鬧樊樓多情周勝仙 (The disturbance in the Fan Tavern and the passionate Chou Sheng-hsien). In *Hsing-shih heng-yen*, vol. 1, *chüan* 14, pp. 264–76.

Nü ku-ku shuo-fa sheng-t'ang chi 女姑姑說法陞堂記 (The nun who took the pulpit to expound the dharma). In *Ku-pen Yüan Ming tsa-chü*, vol. 3.

Pa-i chi 八義記 (The story of the eight righteous heroes). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Pai-chia kung-an 百家公案 (A hundred court cases). 1594 edition. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-erh chi*, vol. 4.

Pai Niang-tzu yung-chen Lei-feng T'a 白娘子永鎮雷峰塔 (The White Maiden is eternally imprisoned under Thunder Peak Pagoda). In *Ching-shih t'ung-yen*, *chüan* 28, pp. 420–48.

Pai-p'ao chi 白袍記 (Story of the white robe). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 46.

Pai-she chi 白蛇記 (The story of the white snake). By Cheng Kuo-hsüan 鄭國軒 (14th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 43.

Pai-t'u chi 白兔記 (The white rabbit). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Pai-yüeh t'ing chi 拜月亭記 (Moon prayer pavilion). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 9.

Pao-chien chi 寶劍記 (The story of the precious sword). By Li K'ai-hsien 李開先 (1502–68). In *Shui-hu hsi-ch'ü chi, ti-erh chi*, pp. 1–98.

Pao-chüan ch'u-chi 寶卷初集 (Precious volumes, first collection). Compiled by Chang Hsi-shun 張希舜 et al. 40 vols. T'ai-yüan: Shan-hsi jen-min ch'u-pan she, 1994.

Pao Lung-t'u Ch'en-chou t'iao-mi 包龍圖陳州糶米 (The story of Academician Pao and the sale of rice in Ch'en-chou). In *Ming Ch'eng-hua shuo-ch'ang tz'u-hua ts'ung-k'an, ts'e* 4, pp. 1a–18b.

Pao-p'u tzu 抱朴子 (The master who embraces simplicity). By Ko Hung 葛洪 (283–343). In *Chu-tzu chi-ch'eng*, 8:1–234.

Pei-Ch'i shu 北齊書 (History of the Northern Ch'i dynasty). Compiled by Li Te-lin 李 德林 (530–90) and his son Li Pai-yao 李百藥 (565–648). 2 vols. Peking: Chung-hua shu-chü, 1973.

Pei-kung tz'u-chi wai-chi 北宮詞紀外集 (Supplementary collection to northern-style song lyrics). Compiled by Ch'en So-wen 陳所聞 (d. c. 1604). 3 vols. In *Nan-pei kung tz'u-chi chiao-pu*, pp. 1–89.

Pei Sung chih-chuan 北宋志傳 (Chronicle of the Sung conquest of the north). Attributed to Hsiung Ta-mu 熊大木 (mid-16th century). 10 *chüan*. Nanking: Shih-te t'ang, 1593. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ssu chi*, vols. 2–3.

P'ei Hsing Ch'uan-ch'i 裴鉶傳奇 (P'ei Hsing's [825–80] *Tales of the marvelous*). Edited and annotated by Chou Leng-ch'ieh 周楞伽. Shanghai: Shang-hai ku-chi ch'u-pan she, 1980).

P'ei Hsiu-niang yeh-yu Hsi-hu chi 裴秀娘夜游西湖記 (P'ei Hsiu-niang's night outing on the West Lake). In Hu Shih-ying, *Hua-pen hsiao-shuo kai-lun*, 1:343–49.

P'i-p'a chi 琵琶記 (The lute). By Kao Ming 高明 (d. 1359). Edited by Ch'ien Nan-yang 錢南揚. Peking: Chung-hua shu-chü, 1961.

The Plum in the Golden Vase or, Chin P'ing Mei. Volume 1: *The Gathering*. Translated by David Tod Roy. Princeton: Princeton University Press, 1993.

The Plum in the Golden Vase or, Chin P'ing Mei. Volume 2: *The Rivals*. Translated by David Tod Roy. Princeton: Princeton University Press, 2001.

The Plum in the Golden Vase or, Chin P'ing Mei. Volume 3: *The Aphrodisiac*. Translated by David Tod Roy. Princeton: Princeton University Press, 2006.

The Plum in the Golden Vase or, Chin P'ing Mei. Volume 4: *The Climax*. Translated by David Tod Roy. Princeton: Princeton University Press, 2011.

P'o feng-shih 破風詩 (The critique of the poem on the wind). In *Ku-pen Yüan Ming tsa-chü*, vol. 3.

P'o-hsieh hsien-cheng yao-shih chüan 破邪顯正鑰匙卷 (Precious volume on the key to refuting heresy and presenting evidence [for correct doctrine]). By Lo Ch'ing 羅清 (1442–1527). Originally published in 1509. In *Pao-chüan ch'u-chi*, 2:1–508

P'o-yao chi 破窯記 (The dilapidated kiln). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 19.

P'u-ching ju-lai yao-shih pao-chüan 普靜如來鑰匙寶卷 (Precious volume of the Tathāgatha P'u-ching: the Buddha of the Key [to salvation]). By P'u-ching 普靜 (d. 1586). In *Pao-chüan ch'u-chi*, 5:21–186.

P'u-ming ju-lai wu-wei liao-i pao-chüan 普明如來無為了義寶卷 (Precious volume of the Tathāgatha P'u-ming who thoroughly comprehends the meaning of Non-activism). By P'u-ming 普明 (d. 1562). Completed in 1558. In *Pao-chüan ch'u-chi*, 4:373–605.

P'u-tung Ts'ui Chang chu-yü shih-chi 浦東崔張珠玉詩集 (Collection of poetic gems about [the affair of] Ts'ui [Ying-ying] and Chang [Chün-jui] in P'u-tung). Included as part of the front matter in the 1498 edition of *Hsi-hsiang chi*, pp. 13a–21a.

Records of the Grand Historian of China. Translated by Burton Watson. 2 vols. New York: Columbia University Press, 1961.

San hsien-shen Pao Lung-t'u tuan-yüan 三現身包龍圖斷冤 (After three ghostly manifestations Academician Pao rights an injustice). In *Ching-shih t'ung-yen*, *chüan* 13, pp. 169–84.

San-kuo chih 三國志 (History of the Three Kingdoms). Compiled by Ch'en Shou 陳 壽 (233–97). 5 vols. Peking: Chung-hua shu-chü, 1973.

San-kuo chih p'ing-hua 三國志平話 (The p'ing-hua on the history of the Three Kingdoms). Originally published in 1321–23. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1955.

San-kuo chih t'ung-su yen-i 三國志通俗演義 (The romance of the Three Kingdoms). Attributed to Lo Kuan-chung 羅貫中 (14th century). Preface dated 1522. 2 vols. Shanghai: Shang-hai ku-chi ch'u-pan she, 1980.

San-ming t'ung-hui 三命通會 (Comprehensive compendium on the three fates). Compiled by Wan Min-ying 萬民英 (cs 1550). In *[Ying-yin Wen-yüan ko] Ssu-k'u ch'üan-shu*, 810:1–691.

San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i 三寶太監西洋記通俗演義 (The romance of Eunuch Cheng Ho's expedition to the Western Ocean). By Lo Mao-teng 羅懋登. Author's preface dated 1597. 2 vols. Shanghai: Shang-hai ku-chi ch'u-pan she, 1985.

San Sui p'ing-yao chuan 三遂平妖傳 (The three Sui quash the demons' revolt). Fac. repr. Tokyo: Tenri daigaku shuppan-bu, 1981.

San-ts'ai t'u-hui 三才圖會 (Assembled illustrations from the three realms). Compiled by Wang Ch'i 王圻 (c. 1535–c. 1614). Preface dated 1609. 6 vols. Fac. repr. Taipei: Ch'eng-wen ch'u-pan she, 1970.

San-yüan chi 三元記 (Feng Ching 馮京 [1021–94] wins first place in three examinations). By Shen Shou-hsien 沈受先 (15th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Seng-ni kung-fan 僧尼共犯 (A monk and a nun violate their vows). By Feng Wei-min 馮惟敏 (1511–80). In *Ming-jen tsa-chü hsüan*, pp. 333–50.

Seng-ni nieh-hai 僧尼孽海 (Monks and nuns in a sea of iniquity). Originally published in the early 17th century. In *Ssu wu-hsieh hui-pao*, 24:151–339.

Sha-kou chi 殺狗記 (The stratagem of killing a dog). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Shan-pen hsi-ch'ü ts'ung-k'an 善本戲曲叢刊 (Collectanea of rare editions of works on dramatic prosody). Taipei: Hsüeh-sheng shu-chü, 1984–87.

Shang Lu san-yüan chi 商輅三元記 (Shang Lu [1414–86] wins first place in three examinations). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 28.

Shen-hsiang ch'üan-pien 神相全編 (Complete compendium on effective physiognomy). Compiled by Yüan Chung-ch'e 袁忠徹 (1376–1458). In *Ku-chin t'u-shu chi-ch'eng*, section 17, *i-shu tien*, *chüan* 631–44.

Shen Hsiao-kuan i-niao hai ch'i-ming 沈小官一鳥害七命 (Master Shen's bird destroys seven lives). In *Ku-chin hsiao-shuo*, vol. 2, *chüan* 26, pp. 391–403.

Sheng-Ming tsa-chü, erh-chi 盛明雜劇,二集 (Tsa-chü dramas of the glorious Ming dynasty, second collection). Compiled by Shen T'ai 沈泰 (17th century). Fac. repr. of 1641 edition. Peking: Chung-kuo hsi-chü ch'u-pan she, 1958.

Sheng-shih hsin-sheng 盛世新聲 (New songs of a surpassing age). Preface dated 1517. Fac. repr. Peking: Wen-hsüeh ku-chi k'an-hsing she, 1955.

Shih Chen-jen ssu-sheng so pai-yüan 時真人四聖鎖白猿 (Perfected Man Shih and the four generals subdue the white gibbon). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Shih-hou chi 獅吼記 (The lion's roar). By Wang T'ing-no 汪廷訥 (fl. 1593–1611). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Shih Hung-chao lung-hu chün-ch'en hui 史弘肇龍虎君臣會 (Shih Hung-chao: The meeting of dragon and tiger, ruler and minister). In *Ku-chin hsiao-shuo*, vol. 1, *chüan* 15, pp. 212–38.

Shih-i chi 十義記 (The story of ten righteous persons). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 42.

Shih-lin kuang-chi 事林廣記 (Expansive gleanings from the forest of affairs). Fac. repr. of 14th-century edition. Peking: Chung-hua shu-chü, 1963.

Shih-san ching ching-wen 十三經經文 (The texts of the thirteen classics). Taipei: K'ai-ming shu-tien, 1955.

Shih-wu kuan hsi-yen ch'eng ch'iao-huo 十五貫戲言成巧禍 (Fifteen strings of cash: A casual jest leads to uncanny disaster). In *Hsing-shih heng-yen*, vol. 2, *chüan* 33, pp. 691–706.

Shou-t'ing hou nu chan Kuan P'ing 壽亭侯怒斬關平 (The Marquis of Shou-t'ing angrily executes Kuan P'ing). In *Ku-pen Yüan Ming tsa-*

chüi, vol. 3.

Shu-i chi 述異記 (Accounts of strange things). Compiled by Tsu Ch'ung-chih 祖沖之 (429–500). In *Ku hsiao-shuo kou-ch'en*, pp. 137–65.

Shuang-ch'ing pi-chi 雙卿筆記 (A record of the two Ch'ing [Chang Cheng-ch'ing 張正卿 and Chang Shun-ch'ing 張順卿]). In *Kuo-se t'ien-hsiang*, vol. 2, *chüan* 5, lower register, pp. 1a–31b.

Shuang-chu chi 雙珠記 (The pair of pearls). By Shen Ch'ing 沈鯖 (15th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Shuang-chung chi 雙忠記 (The loyal pair). By Yao Mao-liang 姚茂良 (15th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 33.

Shuang-lieh chi 雙烈記 (The heroic couple). By Chang Ssu-wei 張四維 (late 16th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Shui-hu ch'üan-chuan 水滸全傳 (Variorum edition of the *Outlaws of the Marsh*). Edited by Cheng Chen-to 鄭振鐸 et al. 4 vols. Hong Kong: Chung-hua shu-chü, 1958.

Shui-hu hsi-ch'ü chi, ti-erh chi 水滸戲曲集,第二集 (Corpus of drama dealing with the *Shui-hu* cycle, second series). Edited by Fu Hsi-hua 傅惜華. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1958.

Shui-hu hsi-ch'ü chi, ti-i chi 水滸戲曲集,第一集 (Corpus of drama dealing with the *Shui-hu* cycle, first series). Edited by Fu Hsi-hua 傅惜華 and Tu Ying-t'ao 杜穎陶. Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

Shuo-k'u 說庫 (A treasury of literary tales). Compiled by Wang Wen-ju 王文濡 (fl. early 20th century). Originally published in 1915. Fac. repr. 2 vols. Taipei: Hsin-hsing shu-chü, 1963.

Sou-shen chi 搜神記 (In search of the supernatural). Compiled by Kou Tao-hsing 句 道興 (10th century). In *Tun-huang pien-wen chi*, 2:865–89.

Ssu-hsi chi 四喜記 (The four occasions for delight). By Hsieh Tang 謝讜 (1512–69). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Ssu-ma Kuang tsou-i 司馬光奏議 (The memorials of Ssu-ma Kuang). Edited by Wang Ken-lin 王根林. T'ai-yüan: Shan-hsi Jen-min ch'u-pan she, 1986.

Ssu-sheng chiao Fan Chang chi-shu 死生交范張鷄黍 (The chicken and millet life and death friendship between Fan Shih 范式 and Chang Shao 張劭). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 280–83.

Ssu-sheng yüan 四聲猿 (Four cries of a gibbon). By Hsü Wei 徐渭 (1521–93). Originally published in 1588. Edited and annotated by Chou Chung-ming 周中明. Shanghai: Shang-hai ku-chi ch'u-pan she, 1984.

Ssu-shih hua-yüeh sai chiao-jung 四時花月賽嬌容 (The flowers and moonlight of the four seasons compete in loveliness). By Chu Yu-tun 朱有燉 (1379–1439). In *Ku-pen Yüan Ming tsa-chü*, vol. 2.

Ssu-shu chang-chü chi-chu 四書章句集注 (Collected commentary on the paragraphed and punctuated text of the Four books). By Chu Hsi 朱熹 (1130–1200). Peking: Chung-hua shu-chü, 1983.

Ssu wu-hsieh hui-pao 思無邪匯寶 (No depraved thoughts collectanea). Compiled by Ch'en Ch'ing-hao 陳慶浩 and Wang Ch'iu-kuei 王秋桂. 45 vols. Taipei: Encyclopedia Britannica, 1995–97.

Su Ch'ang-kung Chang-t'ai Liu chuan 蘇長公章臺柳傳 (The story of Su Shih [1037–1101] and the courtesan Chang-t'ai Liu). In *Hsiung Lung-feng ssu-chung hsiao-shuo*, pp. 23–28.

Su Shih shih-chi 蘇軾詩集 (Collected poetry of Su Shih). By Su Shih 蘇軾 (1037–1101). 8 vols. Peking: Chung-hua shu-chü, 1982.

Su Shih wen-chi 蘇軾文集 (Collected prose of Su Shih). By Su Shih 蘇軾 (1037–1101). 6 vols. Peking: Chung-hua shu-chü, 1986.

Su Wu mu-yang chi 蘇武牧羊記 (Su Wu herds sheep). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 20.

Su Ying huang-hou ying-wu chi 蘇英皇后鸚鵡記 (The story of Empress Su Ying's parrot). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 45.

Sui-T'ang liang-ch'ao shih-chuan 隋唐兩朝史傳 (Historical chronicle of the Sui and T'ang dynasties). 12 *chüan*. Su-chou: Kung Shao-shan, 1619. Microfilm of unique copy in Sonkeikaku Bunko, Tokyo.

Sung-jen i-shih hui-pien 宋人軼事彙編 (Collected anecdotes about Sung dynasty personalities). Compiled by Ting Ch'uan-ching 丁傳靖. 2 vols. Peking: Shang-wu yin-shu kuan, 1958.

Sung shih 宋史 (History of the Sung dynasty). Compiled by T'o-t'o 脫脫 (1313–55) et al. 40 vols. Peking: Chung-hua shu-chü, 1977.

Sung Ssu-kung ta-nao Chin-hun Chang 宋四公大鬧禁魂張 (Sung the Fourth raises hell with Tightwad Chang). In *Ku-chin hsiao-shuo*, vol. 2, *chüan* 36, pp. 525–50.

Sung ta-chiang Yüeh Fei ching-chung 宋大將岳飛精忠 (The perfect loyalty of the Sung general-in-chief Yüeh Fei). In *Ku-pen Yüan Ming tsa-chü,* vol. 3.

Sung-Yüan hsi-wen chi-i 宋元戲文輯佚 (Collected fragments of Sung and Yüan hsi-wen drama). Compiled by Ch'ien Nan-yang 錢南揚. Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1956.

Ta-Sung chung-hsing yen-i 大宋中興演義 (The romance of the restoration of the great Sung dynasty). By Hsiung Ta-mu 熊大木 (mid-16th century). 8 *chüan*. Chien-yang: Ch'ing-pai t'ang, 1552. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ch'i chi*, vols. 1–3.

Ta-T'ang Ch'in-wang tz'u-hua 大唐秦王詞話 (Prosimetric story of the Prince of Ch'in of the Great T'ang). 2 vols. Fac. repr. of early 17th-century edition. Peking: Wen-hsüeh ku-chi k'an-hsing she, 1956.

Ta-T'ang San-tsang ch'ü-ching shih-hua 大唐三藏取經詩話 (Prosimetric account of how the monk Tripitaka of the great T'ang [made a pilgrimage] to procure sutras). Printed in the 13th century but probably older. Shanghai: Chung-kuo ku-tien wen-hsüeh ch'u-pan she, 1955.

Taishō shinshū daizōkyō 大正新修大藏經 (The newly edited great Buddhist canon compiled in the Taishō reign period [1912–26]). 85 vols. Tokyo: Taishō issaikyō kankōkai, 1922–32.

T'ai-kung chia-chiao 太公家教 (Family teachings of T'ai-kung). In Chou Feng-wu. *Tun-huang hsieh-pen T'ai-kung chia-chiao yen-chiu*, pp. 9–28.

T'ai-p'ing kuang-chi 太平廣記 (Extensive gleanings from the reign of Great Tranquility). Compiled by Li Fang 李昉 (925–96) et al. First printed in 981. 10 vols. Peking: Chung-hua shu-chü, 1961.

T'ai-tzu ch'eng-tao ching 太子成道經 (Sutra on how the crown prince [Śākyamuni] attained the Way). In *Tun-huang pien-wen chi*, 1:285–300.

T'an-shih wu-wei pao-chüan 嘆世無爲寶卷 (Precious volume on Nonactivism in lamentation for the world). By Lo Ch'ing 羅清 (1442–1527). Originally published in 1509. In *Pao-chüan ch'u-chi*, 1:295–572.

T'ang chih-yen 唐摭言 (A gleaning of T'ang anecdotes). By Wang Ting-pao 王定保 (870–c. 954). Shanghai: Ku-tien wen-hsüeh ch'u-pan she, 1957.

T'ang Hsien-tsu chi 湯顯祖集 (Collected works of T'ang Hsien-tsu [1550–1616]). Edited by Hsü Shuo-fang 徐朔方 and Ch'ien Nan-yang 錢南揚. 4 vols. Peking: Chung-hua shu-chü, 1962.

T'ang Po-hu ch'üan-chi 唐伯虎全集 (Complete works of T'ang Yin [1470–1524]). Tai-pei: Tung-fang shu-tien, 1956.

T'ang-shu chih-chuan t'ung-su yen-i 唐書志傳通俗演義 (The romance of the chronicles of the T'ang dynasty). By Hsiung Ta-mu 熊大木 (mid-16th century). 8 *chüan*. Chien-yang: Ch'ing-chiang t'ang, 1553. Fac. repr. in *Ku-pen hsiao-shuo ts'ung-k'an, ti-ssu chi*, vols. 1–2.

T'ang Sung ch'uan-ch'i chi 唐宋傳奇集 (An anthology of literary tales from the T'ang and Sung dynasties). Edited by Lu Hsün 魯迅. Peking: Wen-hsüeh ku-chi k'an-hsing she, 1958.

T'ien-pao i-shih chu-kung-tiao 天寶遺事諸宮調 (Medley in various modes on the forgotten events of the T'ien-pao [742–56] reign period). By Wang Po-ch'eng 王伯成 (fl. late 13th century). In *Chu-kung-tiao liang-chung*, pp. 88–256.

T'ien-yüan ch'i-yü 天緣奇遇 (Celestial destinies remarkably fulfilled). In *Kuo-se t'ien-hsiang*, vol. 3, *chüan* 7, pp. 1a–29b; and *chüan* 8, pp. 1a–30b, lower register.

T'ou-pi chi 投筆記 (Throwing down the brush). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 38.

Ts'ai-lou chi 彩樓記 (The gaily colored tower). Edited by Huang Shang 黃裳. Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1956.

Ts'an-T'ang Wu-tai shih yen-i chuan 殘唐五代史演義傳 (Romance of the late T'ang and Five Dynasties). Peking: Pao-wen t'ang shu-tien, 1983.

Tsao-chiao Lin Ta-wang chia-hsing 皂角林大王假形 (A feat of impersonation by the King of Tsao-chiao Wood), in *Ching-shih t'ung-yen*, *chüan* 36, pp. 546–55.

Ts'ao-lu chi 草廬記 (The story of the thatched hut). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 26.

Ts'ao Po-ming ts'o-k'an tsang chi 曹伯明錯勘贓記 (The story of Ts'ao Po-ming and the mistaken identification of the booty). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 206–11.

Ts'o-jen shih 錯認屍 (The wrongly identified corpse). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 212–35.

Tsu-t'ang chi 祖堂集 (Patriarchal hall collection). Edited by Wu Fu-hsiang 吳福祥 and Ku Chih-ch'uan 顧之川. Originally published in 952. Ch'ang-sha: Yüeh-lu shu-she, 1996.

Tsui-weng t'an-lu 醉翁談錄 (The old drunkard's selection of tales). Compiled by Lo Yeh 羅燁 (13th century). Taipei: Shih-chieh shu-chü, 1972.

Ts'ui Tai-chao sheng-ssu yüan-chia 崔待詔生死冤家 (Artisan Ts'ui and his ghost wife). In *Ching-shih t'ung-yen*, *chüan* 8, pp. 90–104.

Ts'ui Ya-nei pai-yao chao-yao 崔衙內白鷂招妖 (The white falcon of Minister Ts'ui's son embroils him with demons). In *Ching-shih t'ung-yen*, *chüan* 19, pp. 261–73.

Tsun-sheng pa-chien 遵生八箋 (Eight disquisitions on nurturing life). By Kao Lien 高 濂 (16th century). Author's preface dated 1591. Ch'eng-tu: Pa-Shu shu-she, 1988.

Tu Li-niang mu-se huan-hun 杜麗娘慕色還魂 (Tu Li-niang yearns for love and returns to life). In Hu Shih-ying, *Hua-pen hsiao-shuo kai-lun*, 2:533–37.

Tuan-fa chi 斷髮記 (The severed tresses). By Li K'ai-hsien 李開先 (1502–68). In *Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi*, item 2.

Tun-huang ch'ü chiao-lu 敦煌曲校錄 (Collated record of songs from Tun-huang). Compiled by Jen Erh-pei 任二北. Shanghai: Shang-hai wen-i lien-ho ch'u-pan she, 1955.

Tun-huang pien-wen chi 敦煌變文集 (Collection of pien-wen from Tun-huang). Edited by Wang Chung-min 王重民 et al. 2 vols. Peking: Jen-min wen-hsüeh ch'u-pan she, 1984.

Tung Chieh-yüan Hsi-hsiang chi 董解元西廂記 (Master Tung's Western chamber romance). Edited and annotated by Ling Ching-yen 凌景埏. Peking: Jen-min wen-hsüeh ch'u-pan she, 1962.

Tung-ching meng-hua lu [wai ssu-chung] 東京夢話錄[外四種] (A dream of past splen-dors in the Eastern Capital [plus four other works]). Compiled by Meng Yüan-lao 孟 元老 (12th century) et al. Shanghai: Shang-hai ku-chi wen-hsüeh ch'u-pan she, 1956.

Tung-t'ien hsüan-chi 洞天玄記 (Mysterious record of the grotto heaven). Attributed to Yang Shen 楊慎 (1488–1559). In *Ku-pen Yüan Ming tsa-chü*, vol. 2.

Tung-yu chi: shang-tung pa-hsien chuan 東遊記:上洞八仙傳 (Journey to the east: the story of the eight immortals of the upper realm). Compiled by Wu Yüan-t'ai 吳元泰 (16th century). Appendix dated 1596. Fac. repr. of Chien-yang edition published by Yü Hsiang-tou 余象斗 (c. 1550–1637). In *Ku-pen Hsiao-shuo ts'ung-k'an, ti san-shih chiu chi*, 1:1–260.

Tung Yung yü-hsien chuan 董永遇仙傳 (The story of Tung Yung's encounter with an immortal). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 235–44.

Tzu-ch'ai chi 紫釵記 (The story of the purple hairpin). By T'ang Hsien-tsu 湯顯祖 (1550–1616); edited and annotated by Hu Shih-ying 胡士瑩. Peking: Jen-min wen-hsüeh ch'u-pan she, 1982.

Tz'u-lin chai-yen 詞林摘艷 (Select flowers from the forest of song). Compiled by Chang Lu 張祿. Preface dated 1525. 2 vols. Fac. repr. Peking: Wen-hsüeh ku-chi k'an-hsing she, 1955.

Wan Hsiu-niang ch'ou-pao shan-t'ing-erh 萬秀娘仇報山亭兒 (Wan Hsiu-niang gets her revenge with a toy pavilion). In *Ching-shih t'ung-yen*, *chüan* 37, pp. 556–71.

Wan-sung Lao-jen p'ing-ch'ang T'ien-t'ung Chüeh ho-shang sung-ku Ts'ung-jung An lu 萬松老人評唱天童覺和尚頌古從容庵錄 (A record from the Ts'ung-jung Monastery of the comments by the Old Man of Myriad Pines Studio on the poetic eulogies of the past by the monk Cheng-chüeh of the T'ien-t'ung Monastery). By the Buddhist monk Hsing-hsiu 行秀 (1166–1246). In *Taishō shinshū daizōkyō*, vol. 48, no. 2004, pp. 226–92.

Wang Chao-chün ch'u-sai ho-jung chi 王昭君出塞和戎記 (Wang Chao-chün is sent abroad to make a marriage alliance with the Huns). In *Ku-pen hsi-ch'ü ts'ung-k'an, erh-chi*, item 7.

Wang Chao-chün pien-wen 王昭君變文 (The pien-wen on Wang Chao-chün). In *Tun-huang pien-wen chi*, 1:98–107.

Wang Lan-ch'ing chen-lieh chuan 王蘭卿貞烈傳 (The story of Wang Lan-ch'ing's heroic refusal to remarry). By K'ang Hai 康海 (1475–1541). In *Ku-pen Yüan Ming tsa-chü*, vol. 2.

Wang Wen-hsiu Wei-t'ang ch'i-yü chi 王文秀渭塘奇遇記 (The story of Wang Wen-hsiu's remarkable encounter in Wei-t'ang). In *Ku-pen Yüan Ming tsa-chü*, vol. 4.

Wei Cheng kai-chao 魏徵改詔 (Wei Cheng alters the rescript). In *Ku-pen Yüan Ming tsa-chü*, vol. 3.

Wei-mo-chieh ching chiang-ching wen 維摩詰經講經文 (Sutra lecture on the Vimalakīrti sutra), text no. 2. In *Tun-huang pien-wen chi*, 2:562–87.

Wei-mo-chieh ching chiang-ching wen 維摩詰經講經文 (Sutra lecture on the Vimalakīrti sutra), text no. 4. In *Tun-huang pien-wen chi*, 2:592–618.

Wei-shu 魏書 (History of the Northern Wei dynasty [338–534]). Compiled by Wei Shou 魏收 (506–72). 8 vols. Peking: Chung-hua shu-chü, 1974.

Wen-ching yüan-yang hui 刎頸鴛鴦會 (The fatal rendezvous). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 154–69.

Wen-hsüan 文選 (Selections of refined literature). Compiled by Hsiao T'ung 蕭統 (501–31). 3 vols. Fac. repr. Peking: Chung-hua shu-chü, 1981.

Wu-chieh Ch'an-shih ssu Hung-lien chi 五戒禪師私紅蓮記 (The Ch'an Master Wu-chieh defiles Hung-lien). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 136–54.

Wu-ling ch'un 武陵春 (Springtime in Wu-ling). By Hsü Ch'ao 許潮 (16th century). In *Sheng-ming tsa-chü, erh-chi*.

Wu Lun-ch'üan Pei 伍倫全備 (Wu Lun-ch'üan 伍倫全 and Wu Lun-pei 伍倫備, or the five cardinal human relationships completely exemplified). By Ch'iu Chün 邱 濬 (1421–95). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 37.

Wu-teng hui-yüan 五燈會元 (The essentials of the five lamps). Compiled by P'u-chi 普 濟 (1179–1253). 3 vols. Peking: Chung-hua shu-chü, 1984.

Wu-wang fa Chou p'ing-hua 武王伐紂平話 (The p'ing-hua on King Wu's conquest of King Chou). Originally published in 1321–23. Shanghai: Chung-kuo ku-tien wen-hsüeh ch'u-pan she, 1955.

Yang-chia fu shih-tai chung-yung yen-i chih-chuan 楊家府世代忠勇演義志傳 (Popular chronicle of the generations of loyal and brave exploits of the Yang household). Preface dated 1606. 2 vols. Fac. repr. Taipei: Kuo-li chung-yang t'u-shu kuan, 1971.

Yang Ssu-wen Yen-shan feng ku-jen 楊思溫燕山逢故人 (Yang Ssu-wen encounters an old acquaintance in Yen-shan). In *Ku-chin hsiao-shuo*, vol. 2, *chüan* 24, pp. 366–81.

Yang Wen lan-lu hu chuan 楊溫攔路虎傳 (The story of Yang Wen, the road-blocking tiger). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 169–86.

Yao-shih pen-yüan kung-te pao-chüan 藥師本願功德寶卷 (Precious volume on the original vows and merit of the Healing Buddha). Published in 1544. In *Pao-chüan ch'u-chi*, 14:189–385.

Yeh-k'o ts'ung-shu 野客叢書 (Collected writings of a rustic sojourner). By Wang Mao 王楙 (1151–1213). Peking: Chung-hua shu-chü, 1987.

Yen-chih chi 胭脂記 (The story of the rouge). By T'ung Yang-chung 童養中 (16th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 49.

Yen-chü pi-chi 燕居筆記 (A miscellany for leisured hours). Edited by Lin Chin-yang 林近陽 (fl. early 17th century). 3 vols. Fac. repr. of Ming edition. In *Ming-Ch'ing shan-pen hsiao-shuo ts'ung-k'an, ch'u-pien*.

Yin-chih chi-shan 陰隲積善 (A secret good deed accumulates merit). In *Ch'ing-p'ing shan-t'ang hua-pen*, pp. 115–19.

[Ying-yin Wen-yüan ko] Ssu-k'u ch'üan-shu [景印文淵閣]四庫全書 ([Facsimile reprint of the Wen-yüan ko Imperial Library copy of the] Complete library of the four treasuries). 1500 vols. Taipei: T'ai-wan Shang-wu yin-shu kuan, 1986.

Ying-ying chuan 鶯鶯傳 (The story of Ying-ying). By Yüan Chen 元稹 (775–831). In *T'ang Sung ch'uan-ch'i chi*, pp. 127–36.

Yu-kuei chi 幽閨記 (Tale of the secluded chambers). *Liu-shih chung ch'ü* edition. Tai-pei: K'ai-ming shu-tien, 1970.

Yu-yang tsa-tsu 酉陽雜俎 (Assorted notes from Yu-yang). Compiled by Tuan Ch'eng-shih 段成式 (803–63). Peking: Chung-hua shu-chü, 1981.

Yung-hsi yüeh-fu 雍熙樂府 (Songs of a harmonious era). Preface dated 1566. 20 *ts'e*. Fac. repr. Shanghai: Shang-wu yin-shu kuan, 1934.

Yung-lo ta-tien hsi-wen san-chung chiao-chu 永樂大典戲文三種校注 (An annotated recension of the three hsi-wen preserved in the *Yung-lo ta-tien*). Edited and annotated by Ch'ien Nan-yang 錢南揚. Peking: Chung-hua shu-chü, 1979.

Yü-ch'iao hsien-hua 漁樵閑話 (A casual dialogue between a fisherman and a woodcutter). In *Ku-pen yüan Ming tsa-chü*, vol. 4.

Yü-ching t'ai 玉鏡臺 (The jade mirror stand). By Chu Ting 朱鼎 (16th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Yü Chung-chü t'i-shih yü shang-huang 俞仲舉題詩遇上皇 (Yü Chung-chü composes a poem and meets the retired emperor, Sung Kao-tsung [r. 1127–62]). In *Ching-shih t'ung-yen, chüan* 6, pp. 63–76.

Yü-chüeh chi 玉玦記 (The jade thumb-ring). By Cheng Jo-yung 鄭若庸 (16th century). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Yü-huan chi 玉環記 (The story of the jade ring). *Liu-shih chung ch'ü* edition. Taipei: K'ai-ming shu-tien, 1970.

Yüan-chu chih-yü: hsüeh-ch'uang t'an-i 鴛渚誌餘:雪窗談異 (Supplementary guide to Mandarin Duck Island: tales of the unusual from the snowy window). Peking: Chung-hua shu-chü, 1997.

Yüan-ch'ü hsüan 元曲選 (An anthology of Yüan tsa-chü drama). Compiled by Tsang Mao-hsün 臧懋循 (1550–1620). 4 vols. Peking: Chung-hua shu-chü, 1979.

Yüan-ch'ü hsüan wai-pien 元曲選外編 (A supplementary anthology of Yüan tsa-chü drama). Compiled by Sui Shu-sen 隋樹森. 3 vols. Peking: Chung-hua shu-chü, 1961.

Yüan-jen tsa-chü kou-ch'en 元人雜劇鉤沉 (Rescued fragments from tsa-chü drama by Yüan authors). Compiled by Chao Ching-shen 趙景深. Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan she, 1956.

[Yüan-pen] Wang chuang-yüan Ching-ch'ai chi [原本]王狀元荊釵記 ([Original edition of] Top graduate Wang and the Thorn hairpin). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 13.

Yüan shih chi-shih 元詩紀事 (Recorded occasions in Yüan poetry). Compiled by Ch'en Yen 陳衍 (1856–1938). Shanghai: Shang-hai ku-chi ch'u-pan she, 1987.

Yüan shih hsüan, ch'u-chi 元詩選,初集 (An anthology of Yüan poetry, first collection). Compiled by Ku Ssu-li 顧嗣立 (1665–1722). 3 vols. Peking: Chung-hua shu-chü, 1987.

Yüeh Fei p'o-lu tung-ch'uang chi 岳飛破虜東窗記 (Yüeh Fei defeats the barbarians: the plot at the eastern window). By Chou Li 周禮 (15th century). In *Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi*, item 21.

Yüeh-fu ch'ün-chu 樂府群珠 (A string of lyric pearls). Modern edition edited by Lu Ch'ien 盧前. Shanghai: Shang-wu yin-shu kuan, 1957.

Yüeh I t'u Ch'i 樂毅圖齊 (Yüeh I attacks Ch'i). In *Ku-pen Yüan Ming tsa-chü*, vol. 2.

Yüeh-ming Ho-shang tu Liu Ts'ui 月明和尚度柳翠 (The monk Yüeh-ming converts Liu Ts'ui). In *Ku-chin hsiao-shuo*, vol. 2, *chüan* 29,

pp. 428–41.
Yün-chi ch'i ch'ien 雲笈七籤 (Seven lots from the bookbag of the clouds). Compiled by Chang Chün-fang 張君房 (c. 965–c. 1045). Edited and annotated by Chiang Li-sheng 蔣力生 et al. Peking: Hua-hsia ch'u-pan she, 1996.

SECONDARY SOURCES
(ARRANGED ALPHABETICALLY BY AUTHOR)

Baker, Dwight Condo. T'ai Shan: An Account of the Sacred Eastern Peak of China. Shanghai: The Commercial Press, 1925.
Bartholomew, Terese Tse. Hidden Meanings in Chinese Art. San Francisco: Asian Art Museum, 2006.
Carlitz, Katherine. The Rhetoric of Chin p'ing mei. Bloomington: Indiana University Press, 1986.
Chou Feng-wu 周鳳五. *Tun-huang hsieh-pen T'ai-kung chia-chiao yen-chiu* 敦煌寫本 太公家教研究 (A study of the Tun-huang manuscripts of the *T'ai-kung chia-chiao*). Taipei: Ming-wen shu-chü, 1986.
Dudbridge, Glen. "Women Pilgrims to T'ai Shan: Some Pages from a Seventeenth-Century Novel." In Pilgrims and Sacred Sites in China. Edited by Susan Naquin and Chün-fang Yü, pp. 39–64.
Franke, Herbert, ed. Sung Biographies. 4 vols. Wiesbaden: Franz Steiner Verlag, 1976.
Gimello, Robert M. "Chang Shang-ying on Wu-t'ai Shan." In Pilgrims and Sacred Sites in China. Edited by Susan Naquin and Chün-fang Yü, pp. 89–149.
Hu Shih-ying 胡士瑩. *Hua-pen hsiao-shuo kai-lun* 話本小説概論 (A comprehensive study of promptbook fiction). 2 vols. Peking: Chung-hua shu-chü, 1980.
Mei Chieh 梅節. *Chin P'ing Mei tz'u-hua chiao-tu chi* 金瓶梅詞話校讀記 (Collation notes on the text of the *Chin P'ing Mei tz'u-hua*). Peking: Pei-ching t'u-shu kuan ch'u-pan she, 2004.
Naquin, Susan, and Chün-fang Yü, eds. Pilgrims and Sacred Sites in China. Berkeley: University of California Press, 1992.

Sawada Mizuho. Hōkan no kenkyū (A study of *pao-chüan*). Tokyo: Kokusho kankōkai, 1975.

Smith, Richard J. Fortune-tellers and Philosophers: Divination in Traditional Chinese Society. Boulder: Westview Press, 1991.

Valder, Peter. The Garden Plants of China. Portland, Oregon: Timber Press, 1999.

Werner, E.T.C. A Dictionary of Chinese Mythology. New York: The Julian Press, 1961.

OceanofPDF.com

INDEX

abortifacient, 73–75
Adenophora Tetraphylla 文希, 75
afterbirth of a firstborn male child 頭生孩子 的衣胞, 73
alchemy, internal 內丹, 447n.10, 464n.9
An-p'ing Stockade 安平寨, 120
An-t'ung 安童, page boy of Wang Hsüan, 254, 256
anal intercourse, 60, 260, 262, 269, 324
Analects, The, 446n.5
ancestral sacrifices, 408
angelica 當歸, 22
aphrodisiac, 49
arhat 羅漢, 161
arnebia root 紫紅石, 22
arsenic 砒霜, 127
Assessor 判官, 57
Avalokiteśvara, 428n.15. *See also* Kuan-yin

Baker, Dwight Condo, 434n.20
ball clubbers 圓社, 177
ballad 樂府, 474n.35, 486n.4
bare sticks 光棍, 245, 331, 374
Barefaced Adept 精光道人, 219
Bartholomew, Terese Tse, 456n.10
betel nuts 檳榔, 22
betrothal, 10, 115, 344–45, 407, 413
birthdays, 172, 290, 307–9, 311–12, 333, 335, 342, 370, 401
Blue Bridge 藍橋, 84, 243, 438n.13, 470n.49
Bodhisattva 菩薩, 22, 98, 145–46, 162–64, 428n.15
Book of Changes, The. See *I-ching*
bound feet, 94, 402, 404
Buddha, 6, 10, 60, 76, 144–47, 161, 163, 214, 251, 325, 370, 408–9, 416–17, 459n.15, 483n.18
Buddhism, 6, 10, 21–22, 35, 60, 66, 68–69, 76, 79, 98, 104, 116, 130–31, 141, 143–48, 161–65, 168, 221, 242, 251, 289, 323, 325, 370, 391, 400, 406–10, 416–17, 419, 425nn.18, 21, 426n.2, 428n.13, 430n.18, 434n.21, 436n.30, 438n.4, 440n.15, 441nn.26, 28, 442nn.30, 3, 4, 443n.8, 444n.15, 445n.22, 446n.28, 447nn.10, 11,

448nn.16, 18, 449nn.1, 6, 452nn.24, 25, 454n.1, 455n.5, 456n.15, 457n.2, 458n.11, 459nn.14, 15, 462n.1, 463nn.2,4, 464n.8, 467n.31, 469nn.42, 43, 471nn.15, 16, 474n.38, 475n.42, 476n.11, 477nn.1, 2, 482n.9, 483n.18, 485n3, 491n.7, 494n.37, 495n.44, 497nn.68, 70

Calico Bag Monk 布袋和尚, 193, 457n.22
Campsis Grandiflora 淩花, 75
cannabis 大麻, 22
Cantharides 斑毛, 75
Carlitz, Katherine, 427n.10, 436n.34
castor bean 蓖麻, 22
cats, 107
Central Plain 中原, 379, 394, 396, 402, 419
Cha-ch'uan Hsiao Ch'en pien Pa-wang 雪川 蕭琛貶霸王, 452n.26, 498n.78, 499n.96, 500n.98
Cha Te-ch'ing 查德卿 (14th cent.), 463n.3
Chai Ch'ien 翟謙, 11–12, 14, 360
Ch'ai Huang-ch'eng 柴皇城, 71
Ch'an 禪, 66, 162, 168, 391, 408–10, 417, 425n.21, 436n.30, 477n.2, 494n.37
Chang An 張安, 5–6, 8
Chang, Auntie 張媒人, 344
Chang Chang 張璋, 424n.14
Chang Cheng-ch'ing 張正卿, 494n.35
Chang Ch'eng 張成, 247
Chang Chi 張籍 (c. 766–830), 440n.15
Chang Chi張輯 (13th cent.), 461n.32
Chang Chi-hsien 張繼先 (1092–1126), 452n.24
Chang Chih-han 張之翰 (late 13th cent.), 464n.8
Chang Ch'ing 張青, 130, 446n.28
Chang Ch'ing's wife, 130
Chang Chu 張翥 (1287–1368), 463n.3
Chang Chün-fang 張君房 (c. 965–c. 1045), 499n.91
Chang Chün-jui 張君瑞, 430n.17, 480n.17
Chang Feng-i 張鳳翼 (1527–1613), 424n.17, 432n.35, 443n.11, 454n.1, 467n.27
Chang Hsi-shun 張希舜, 431n.28
Chang Hsiao-hsiang 張孝祥 (1132–69), 428n.17, 466n.26
Chang Hsiao-hsien 張小閑, 177–78, 196, 207
Chang Hsieh chuang-yüan 張協狀元, 432n.35, 454n.36, 460nn.16, 24, 471n.7, 475n.42, 480n.17, 489n.42, 490n.54, 493n.25
Chang Hsien 張先 (990–1078), 442n.4, 480n.6
Chang Hsü 張旭 (early 15th cent.), 448n.19
Chang Ju-i 張如意, 8, 54, 76, 98–99, 154, 157, 159, 162–64, 166, 168–69, 171–75, 178, 180–82, 208, 289–90, 311, 336
Chang Kang 張綱 (109–144), 495n.49
Chang Kang 張鋼 (1083–1166), 434n.18

Chang K'o-chiu 張可久 (1270–1348), 464n.6, 467n.26, 472n.22, 477n.17, 482n.11, 488n.32
Chang Ku-lao chung-kua ch'ü Wen-nü 張古老 種瓜娶文女, 453n.31
Chang Kuan 張關, 80, 84–85, 101, 111, 113, 134, 142, 218–19, 221, 253
Chang Lei 張耒 (1054–1114), 461n.38
Chang Liang 張良 (d. 189 B.C.), 479n.2
Chang Lieh 張烈, 497n.62
Chang Lien 張鍊 (cs 1544), 441n.26, 455n.4, 461n.32
Chang Lu 張祿 (early 16th cent.), 430n.18
Chang Mao-te 張懋德, 111, 114–16, 119, 147, 352–53
Chang Mao-te's son, 116, 147
Chang, Military Director-in-chief 張都監, 120
Chang Nieh 張嵲 (1096–1148), 451n.19
Chang, Old Mother 張媽, 283, 285, 300
Chang Pang-ch'ang 張邦昌 (1081–1127), 419
Chang Po-ch'un 張伯淳 (1242–1302), 426n.2, 493n.29
Chang the Second 張二官. *See* Chang Mao-te
"Chang Shang-ying on Wu-t'ai Shan" (Gimello), 448n.16
Chang Shao 張劭, 481n.4
Chang Sheng 張勝, 117, 119, 132, 138–42, 192, 270, 272–73, 275–78, 281, 286–88, 305–6, 309, 320, 328, 330–32, 341, 349–50, 370, 376–78, 380–85, 392–93, 395, 411–12
Chang Shih-lien 張世廉, 133
Chang Shih-lien's wife, née Ch'en, 133
Chang Shu-yeh 張叔夜 (1065–1127), 341, 349, 379–80, 384, 387, 398
Chang Shun-ch'ing 張順卿, 494n.35
Chang Ssu-wei 張四維 (late 16th cent.), 432n.3
Chang-t'ai Liu 章臺柳, 424n.14
Chang-te 彰德, 396
Chang Tzu-fang mu-tao chi 張子房慕道記, 479n.2, 500n.98
Chang Tzu-hui 張子惠 (13th cent.), 445n.25
Chang Wen-kuei chuan 張文貴傳, 422n.8
Chang Yang-hao 張養浩 (1270–1329), 423n.13, 448n.25, 458n.5
Chang Yeh 張埜 (13th–14th cents.), 453n.35
Chang Yen 張炎 (1248–1322), 472n.17
Chang Yen 張綖 (b. 1487), 499n.86
Chang Yu-hsin 張又新 (9th cent.), 462n.1
Chang Yung 張詠 (946–1015), 472n.22
Chang Yü-hu 張于湖. *See* Chang Hsiao-hsiang
Chang Yü-hu su nü-chen kuan chi 張于湖宿 女貞觀記, 428n.17, 486n.6
Chang Yü-niang 張玉娘 (14th cent.), 460n.17
Ch'ang-an 長安, 436n.33
Ch'ang-an ch'eng ssu-ma t'ou-T'ang 長安城 四馬投唐, 436n.33, 470n.46, 492n.14, 494n.41
Ch'ang-ch'üan-tzu 長筌子 (13th cent.), 474n.40
Ch'ang Lun 常倫 (1493–1526), 473n.32

Ch’ang-o 嫦娥, 58, 163, 203
chantefable 諸宮調, 427n.14
Chao Ch’ang-ch’ing 趙長卿 (12th cent.), 430n.13, 445n.24, 455n.5
Chao Chiao-erh 趙嬌兒, 286
Chao Ching-shen 趙景深 (1902–85), 431n.22, 462n.38
Chao-chou Ts’ung-shen 趙州從諗 (778–897), 457n.2
Chao I-fu 趙以夫 (1189–1256), 427n.13, 453n.31
Chao Ling-chih 趙令畤 (1051–1134), 427n.14, 430n.20
Chao Ming-tao 趙明道 (14th cent.), 472n.17
Chao Nan-hsing 趙南星 (1550–1627), 483n.21
Chao Pi 趙弼 (early 15th cent.), 472n.17
Chao Po-sheng ch’a-ssu yü Jen-tsung 趙伯昇茶 肆遇仁宗, 468n.37, 479n.25
Chao Shan-k’uo 趙善括 (12th cent.), 455n.4
Chao-shih ku-erh chi 趙氏孤兒記, 425n.21, 443n.11, 448n.26, 452n.24, 457n.3, 465n.17, 468n.37, 476n.11, 480n.5, 489n.42, 495n.44, 497n.68
Chao Yen-tuan 趙彥端 (1121–75), 496n.53
Chao Ying-ch’un 趙迎春, 91
Chao Yung 趙雍 (b. 1289), 462n.1
Chao Yü-kuei 趙禹圭 (14th cent.), 463n.3
Ch’ao Yüeh-chih 晁說之 (1059–1129), 449n.1
Chekiang, 221–22
Chen-k’ung 真空 (16th cent.), 431n.28, 459n.14
Chen-ting prefecture 真定府, 132, 202, 233
Ch’en An 陳安, 222–23, 228, 230–32, 234, 246
Ch’en Ching-chi 陳經濟, 8, 10–11, 17–32, 34–39, 41–49, 51–53, 55, 72–77, 79–81, 83–86, 90–103, 107, 109–14, 116, 119, 123, 132–38, 142–44, 148, 151–54, 188, 194–95, 218–37, 239–51, 253–70, 272–73, 275–78, 289, 309, 319–28, 330–43, 345–68, 370–74, 376–78, 380–85, 387–89, 392, 398–400, 404, 411–12, 416, 420, 478n.9
Ch’en Ching-chi’s grandfather, 248
Ch’en Ch’ing-hao 陳慶浩, 428n.18
Ch’en Chu 陳著 (1214–97), 449n.1
Ch’en Ch’üan 陳全 (16th cent.), 438n.13
Ch’en Chün 陳均 (c. 1165–c. 1236), 437n.39
Ch’en Hsin 陳新, 463n.2
Ch’en Hsün 陳循 (1385–1462), 452n.24
Ch’en Hsün-chien Mei-ling shih-ch’i chi 陳 巡檢梅嶺失妻記, 436n.31, 447n.13, 456n.15, 480n.5
Ch’en Hung 陳洪, 92, 97, 111, 132–35, 142–44, 148–49, 151–53, 221, 248, 253, 258, 326, 331–32
Ch’en Hung’s wife, née Chang, 132–34, 142–44, 148, 152–53, 195, 218–22, 248–49, 253, 258, 326, 331–32
Ch’en Ju-lun 陳如綸 (cs 1532), 472n.17
Ch’en K’o-ch’ang Tuan-yang hsien-hua 陳可 常端陽仙化, 468n.31
Ch’en Kuan 陳瓘 (1057–1122), 461n.32

Ch'en, Master 陳先生, 254, 365–66, 388
Ch'en Nan 陳楠 (d. 1213), 473n.33
Ch'en P'i-chai 陳羆齋 (early 16th cent.), 424n.14
Ch'en the Second 陳二郎, 222, 234
Ch'en Shang-chün 陳尚君, 425n.18
Ch'en Shou 陳壽 (233–97), 472n.17
Ch'en So-wen 陳所聞 (d. c. 1604), 428n.21, 461n.38, 480n.4, 493n.25
Ch'en Te-wu 陳德武 (13th cent.), 450n.12, 460n.17
Ch'en the Third 陳三, 264–67, 269, 355, 358, 364, 378, 391, 402
Ch'en Ting 陳定, 132–34, 142, 219, 222, 234–35, 237, 241–42, 244
Ch'en Ting's wife, 219
Ch'en T'ing 陳霆 (cs 1502), 436n.38
Ch'en To 陳鐸 (early 16th cent.), 428n.15, 431n.22, 432n.3, 434n.18, 441n.26, 460n.17, 469n.44, 474n.40, 478n.8, 493n.25
Ch'en-ts'ang 陳倉, 435n.23
Ch'en Tsung-mei 陳宗美, 259, 276. *See also* Ch'en Ching-chi
Ch'en T'uan 陳摶 (895–989), 455n.5
Ch'en Tung 陳東 (1086–1127), 357, 483n.16
Ch'en Wan 陳完 (1359–1422), 430n.11
Ch'en Yen 陳衍 (1856–1938), 485n.45
Ch'en Yü-i 陳與義 (1090–1138), 451n.19
Ch'en Yün-p'ing 陳允平 (13th cent.), 427nn.11, 13
Cheng Ai-hsiang 鄭愛香, 317
Cheng, Battalion Commander 鄭千戶, 412
Cheng Chen-to 鄭振鐸 (1898–1958), 422n.7
Cheng Chiao-erh 鄭嬌兒, 310, 316–19, 336
Cheng Chieh-shih li-kung shen-pi kung 鄭節 使立功神臂弓, 431n.32, 439n.5, 440n.11, 458n.10, 461n.26, 476n.11
Cheng Ch'ien 鄭騫 (b. 1906), 463n.4
Cheng Chih-chen 鄭之珍 (1518–95), 421n.3
Cheng Chin-pao 鄭金寶. *See* Feng Chin-pao
Cheng-chüeh 正覺 (1091–1157), 441n.26, 444n.15, 449n.1, 450n.6
Cheng Family Brothel 鄭家, 264, 266, 273, 275–76
Cheng the Fifth, Auntie 鄭五媽, 266, 270
Cheng the Fifth, Auntie's husband, 273
Cheng Ho 鄭和 (1371–1433), 422n.9
Cheng-hsin ch'u-i wu hsiu cheng tzu-tsai pao-chüan 正信除疑無修證自在寶卷, 439n.6, 447n.14
Cheng Jo-yung 鄭若庸 (16th cent.), 422n.8, 430n.11
Cheng Ku 鄭谷 (cs 887), 454n.1
Cheng Kuang-tsu 鄭光祖 (early 14th cent.), 495n.44
Cheng Kuo-hsüan 鄭國軒 (14th cent.), 448n.25
Cheng T'ien-shou 鄭天壽, 69–71
Cheng Wang 鄭旺. *See* Lai-wang
Cheng Yü 鄭域 (cs 1184), 453n.31

Ch'eng Hao 程顥 (1032–85), 477n.18
Ch'eng-hua reign period 成化 (1465–87), 422n.8
Ch'eng Po-ch'üan 成柏泉, 458n.8
Ch'eng-yün chuan 乘運傳, 435n.29, 489n.44, 491n.13, 492nn. 15, 22
chi 擠 (to squeeze), 478n.9
Chi-chou 濟州, 341
Chi-le pien 雞肋編, 458n.11
Chi-nan 濟南, 349–50, 379–80, 407, 413
[Chi-p'ing chiao-chu] Hsi-hsiang chi 集評校 注西廂記, 426n.4, 427n.14, 430nn.17, 22, 431n.29, 437n.46, 440nn.20, 22, 442n.4, 451n.19, 453n.35, 459n.13, 466n.24, 467n.27, 469n.38, 471n.13, 473n.32, 482n.15, 485nn.37, 44, 491n.14, 498n.78
Chi Ya-fan chin-man ch'an-huo 計押番金鰻 產禍, 436n.30, 439n.4, 446n.2, 470n.3, 475nn.42, 43, 481nn.4, 5, 483n.20, 488n.37
Ch'i 齊, 55, 494n.40
Ch'i-chi 齊己 (864–c. 937), 449n.1, 471n.16
Ch'i-kuo ch'un-ch'iu p'ing-hua 七國春秋平話, 447n.13, 457n.2, 466n.20, 492n.22
ch'i-lin 麒麟, 310
Chia Chung-ming 賈仲名 (1343–c. 1422), 423n.13
Chia-ning Hall 嘉寧殿, 57
Chiang Chi 江楫 (late 16th cent.), 463n.2
Chiang Chieh 蔣捷 (cs 1274), 463n.3
Chiang Hsiao 蔣孝 (16th cent.), 477n.20
Chiang K'uei 姜夔 (1155–1221), 477n.71
Chiang Li-sheng 蔣力生, 499n.91
Chiang, Little 小姜, 354, 358, 364–67, 370, 377
Chiang Men-shen 蔣門神, 120
Chiang-nan 江南, 1, 6, 402–4
Chiang Shih yüeh-li chi 姜詩躍鯉記, 424n.14, 429n.6, 441n.27, 450n.7, 451n.22, 457n.3, 469n.38, 477n.2, 484n.30, 490n.48, 495n.44, 496nn.51, 53
Chiang Yü-lan 蔣玉蘭, 120
chiao 醮, 62
Chiao-hsiao chi 鮫綃記, 423n.11, 468n.33, 483n.21
Chiao Hung chuan 嬌紅傳, 458n.8, 483n.21, 499n.86
Chiao-niang 嬌娘, 430n.22, 458n.8
[Chiao-ting] Yüan-k'an tsa-chü san-shih chung 校訂元刊雜劇三十種, 463n.4, 495n.51, 498n.73
Chiao-yang ts'ung-shu 教養叢書, 480n.5
Ch'iao Chi 喬吉 (d. 1345), 423n.13, 464nn.7, 8, 466n.26, 493n.29, 499n.86
Chieh-chih-erh chi 戒指兒記, 428n.17, 449n.3, 488n.35, 498n.73
Chieh-hsia chi 節俠記, 478n.3, 490n.55
Chien, Ch'an Master (10th cent.) 鑒禪師, 477n.2
Chien-teng hsin-hua 剪燈新話, 427n.12, 457n.3, 474n.33, 476n.15, 479n.4, 495nn.49, 50
Chien-teng hsin-hua [wai erh-chung] 剪燈新 話[外二種], 427n.12

Chien-teng yü-hua 剪燈餘話, 427n.12, 428n.19, 448n.22, 457n.1, 462n.1, 463n.4, 481n.17, 483n.21, 493nn.33, 34, 494n.35, 500n.98
Chien-t'ieh ho-shang 簡貼和尚, 475n.42, 479n.24, 485n.45
Ch'ien Ch'i 錢起 (cs 751), 482n.11
Ch'ien-chin chi 千金記, 425n.21, 433n.12, 443n.11, 454n.36, 456n.15, 464n.9, 465n.17, 480n.5, 492n.19
Ch'ien Ch'ing-ch'uan 錢晴川, 2–3
Ch'ien-Han shu p'ing-hua 前漢書平話, 447n.13, 466n.21, 475n.45
Ch'ien Lung-yeh 錢龍野, 4
Ch'ien Nan-yang 錢南揚 (1899–1990), 430n.22, 432n.35, 462n.42, 463n.3, 464n.9
Ch'ien She-jen t'i-shih Yen-tzu Lou 錢舍人題 詩燕子樓, 433n.4
Ch'ien-t'ang 錢塘, 436n.30, 465n.13
Ch'ien-t'ang hu-yin Chi-tien Ch'an-shih yü-lu 錢塘湖隱濟顛禪師語錄, 436n.30, 452n.25, 499nn.92, 96
Ch'ien-t'ang meng 錢塘夢, 465n.13, 472n.22, 483n.22, 498n.77
Chih-yü 智愚 (1185–1269), 442n.30, 467n.31, 497n.68
Chih-yüan 智圓 (976–1022), 454n.1
Chin, Abbot 金住持, 58
Chin-ch'ai chi 金釵記, 425n.18, 429n.3, 434n.18, 440n.15, 442nn.31, 4, 450n.6, 458n.10, 459n.11, 462n.1, 469n.44, 498n.84, 500n.98
Chin-chien chi 錦箋記, 430n.19, 484n.35, 486n.14
Chin Ch'ien-erh 金錢兒, 345, 367
Chin Chün-ch'ing 金君卿 (11th cent.), 433n.14
Chin-erh 錦兒, 8
Chin-erh 金兒, 285–87
Chin-kang ching chi-chu 金剛經集注, 459n.14, 473n.27
Chin-kuei 金匱, 275, 279, 297, 307, 312, 317, 338, 392–93, 402
Chin Luan 金鑾 (1494–1583), 424n.14, 441n.28, 452n.24
Chin-ming ch'ih Wu Ch'ing feng Ai-ai 金明 池吳清逢愛愛, 425n.18, 455n.5, 461n.26, 475n.42, 499n.90
Chin P'ing Mei 金瓶梅: allusion, 426n.5, 429n.4, 431n.30, 438nn.12, 13, 439n.3, 460nn.18, 22, 461n.29, 470nn.49, 50; double entendre, 107, 426n.8; drama (for references to specific dramas, See Notes, 421–500 passim); lyrics, 17–19, 47, 75, 397 (for sources and other occurrences, See Notes, 421–500 passim); parallel prose, 5–6, 49, 56–58, 68–69, 98, 100–101, 128–29, 145, 154–55, 161–63, 166, 176–77, 179–80, 256–57, 265, 267, 274, 313, 337–38, 354, 386, 406–409 (for sources and other occurrences, See Notes, 421–500 passim); poems, 1, 16, 27, 30, 35, 42, 54, 55, 60, 71, 89, 90, 92, 120, 129, 147, 150, 151, 154, 155, 174, 178, 184, 193, 194, 205, 211, 217, 218, 222, 234, 242, 244, 264, 269, 285, 288, 308, 309, 320, 328, 330, 341, 344, 347, 348, 349, 355, 359, 368, 369, 370, 371, 372, 385, 389, 390, 391, 394, 397, 398–400, 420 (for sources and other occurrences, See Notes, 421–500 passim); puns, 22, 456n.10, 458n.6, 478n.9; song suites, 246–51 (for sources and other occurrences, See Notes, 421–500 passim); songs, 21, 22, 23, 28, 34, 36, 43, 45, 46, 47, 48, 52, 84, 85, 157, 158, 165, 171, 216, 266, 287, 317, 318, 319 (for sources and other occurrences, See Notes, 421–500 passim); sources (for identification of possible, probable, proximate, and ultimate

sources, See Notes, 421–500 passim); storyteller's rhetoric (Gentle reader take note), 34, 42, 60, 62, 68, 71, 119, 198, 227, 319, 352; textual emendations, 440n.16, 443n.5, 460nn. 20, 25, 496n.60; wordplay, 43, 365, 429n.10, 484n.33
Chin P'ing Mei tz'u-hua chiao-tu chi 金瓶梅 詞話校讀記, 440n.16, 460n.20, 461n.25
Chin rebels 金虜, 379
chin-shih 進士, 201, 230
Chin shu 晉書, 473n.27, 475n.2, 500n.98
Chin Ta-chieh 金大姐, 80–81, 83, 91–92
Chin-tiao chi 金貂記, 462n.1, 485n.38, 492n.19
Chin Tsung-ming 金宗明, 255, 258–64, 269, 277, 320, 362
Chin-t'ung Yü-nü Chiao Hung chi 金童玉女 嬌紅記, 430n.22, 458n.5, 464n.8, 466n.21, 484n.30, 490n.54
Chin-yen chi 盡言集, 489n.45
Chin-yin chi 金印記, 425n.21, 426n.2, 441n.27, 448n.26, 450n.15, 454n.36, 458n.11, 463n.3, 468n.37, 469n.43, 470n.46, 480n.5, 482n.11, 492n.23, 495nn.44, 51, 496n.54
Ch'in Kuan 秦觀 (1049–1100), 423n.12, 434n.18, 451n.19
Ch'in-niang 琴娘, 424n.14
Ch'in ping liu-kuo p'ing-hua 秦併六國平話, 434n.17, 469n.38
Ch'in, Prince of 秦王. *See* T'ai-tsung, Emperor, of the T'ang dynasty
Ch'in Shih-yung 秦時雍 (16th cent.), 427n.11, 440n.20
Ch'in-tsung, Emperor, of the Sung dynasty 宋 欽宗 (r. 1125–27), 120, 133, 379–80, 386, 378–80, 386, 395–96, 398, 400, 402, 419
Ch'in-t'ung 琴童 (page boy of Meng Yü-lou), 431n.31
Ch'in-t'ung 琴童 (page boy of Li P'ing-erh), 114, 116
Ching-ch'ai chi 荊釵記, 421n.3, 429n.3, 434n.18, 441n.27, 444nn.13, 18, 446n.5, 448n.26, 454n.36, 456n.15, 458n.11, 459n.13, 461n.28, 464n.8, 465n.17, 470nn.46, 48, 471n.16, 479n.4, 480n.5, 483n.21, 484n.30, 488n.35, 491n.57, 493n.27, 497n.62, 498n.77
Ching-ching Pass 井陘道, 396
Ching-chung chi 精忠記, 468n.34, 492n.20
Ching Kan-ch'en 荊幹臣 (c. 1220–1281), 443n.8, 480n.15
Ching-k'ang reign period 靖康, 378, 380
Ching-shih t'ung-yen 警世通言, 423n.13, 425n.18, 426n.21, 433n.4, 436n.30, 449n.3, 450n.13, 454n.1, 455n.4, 458n.11, 468nn.31, 36, 475n.42, 499n.90
Ching Yüan-ch'i 景元啟 (14th cent.), 450n.16
Ch'ing-chiang P'u 清江浦, 222, 227, 234, 321
Ch'ing-chou prefecture 青州府, 62, 393, 395
Ch'ing-feng Mountain 清風山, 68–71, 76
Ch'ing feng-nien Wu-kuei nao Chung K'uei 慶 豐年五鬼鬧鍾馗, 436n.33, 447n.8
Ch'ing-feng Stronghold 清風寨, 54, 69–71, 76
Ch'ing-ho 清河, 5, 8, 10, 66, 71, 115, 120, 134, 142, 231, 239, 251, 277, 358, 364–66, 380, 385, 398, 402–404, 406, 411, 440n.22
Ch'ing-ho Guard 清河衛, 115
Ch'ing-ho hsien chi-mu ta-hsien 清河縣繼母 大賢, 440n.22, 455n.4

Ch'ing-ho, topography of: Amethyst Street 紫 石街, 134, 137; bridge on Lion Street 獅 子街橋, 135; district yamen, 12, 120, 132, 135, 138–39, 141, 143, 175, 177, 192, 196–98, 201, 203, 206–10, 218, 237, 240–42, 245, 266, 315; East Gate 東門, 186; Hsi-men Ch'ing's country estate 外莊, 157, 159; Hsi-men Ch'ing's family graveyard, 5–6, 8, 154, 159, 180, 201, 224; Ksitigarba Nunnery 地藏庵, 35; Kuan-yin Nunnery 觀音庵, 146; licensed quarter 构欄, 175, 210, 264, 266, 285, 364; Lion Street 獅子 街, 6, 10, 93, 135; Main Street 大街, 73, 111, 113–14, 147, 344; northern quarter 北邊, 147; Polished Rice Lane 細米巷, 186, 189; Provincial Surveillance Commission, local yamen of, 352–53; South Gate 南門, 5, 141, 143, 160; Southern Entertainment Quarter 南瓦子, 292, 294, 298; Temple of Eternal Felicity 永福寺, 68, 141–44, 160, 162–65, 167, 170–71, 174, 181, 224, 331, 335, 350, 385, 387, 408–9, 416, 419; Temple of Glorious Transformation 照化寺, 29; Temple of the God of the Eastern Peak 嶽廟, 189; Water Moon Monastery 水月寺, 323–25, 328, 332; West Gate 西門, 8; Wu-li Yüan 五里 原, 31, 157

Ch'ing-p'ing shan-t'ang hua-pen 清平山堂 話本, 428n.17, 430n.10, 436nn.31, 33, 442n.4, 443n.8, 445n.20, 449n.26, 450n.7, 452n.26, 456nn.6, 17, 18, 458n.10, 475n.42, 477n.2, 479n.2, 481n.4, 492n.24, 493n.31, 494n.37, 497n.72

Ch'ing-so kao-i 青瑣高議, 455n.4, 497n.62

Ch'ing-yen 青兗, 396

Chiu-pien nan chiu-kung p'u 舊編南九宮譜, 477n.20

Chiu T'ang shu 舊唐書, 452n.24, 472n.20, 488n.32, 496n.58

Ch'iu Ch'u-chi 丘處機 (1148–1227), 462n.1

Ch'iu-chü 秋菊, 19, 25, 27–28, 31, 34–35, 37–43, 45, 49, 51–53, 75–77, 79, 81, 83–85, 105, 113, 115

Ch'iu Chün 丘濬 (1421–95), 434n.18, 469n.45

Ch'iu Yüan 仇遠 (1247–1326), 472n.22

Cho Mao 卓茂 (d. A.D. 28), 442n.1

Cho Wen-chün 卓文君 (2nd cent. B.C.), 459n.11

Cho Wen-chün ssu-pen Hsiang-ju 卓文君私奔 相如, 459n.11, 483n.22, 498n.77

Ch'o-keng lu 輟耕錄, 497n.68

Chou Chih-wei 周知微 (cs 1097), 457n.3

Chou Chin-ko 周金哥, 181, 274–75, 281–82, 296, 303, 312, 316–17, 338, 341, 383–84, 386, 392, 394–95, 400–401

Chou Chung 周忠, 119, 352–53, 386, 394–96, 401

Chou Chung-ming 周中明, 459n.14

Chou Fengwu 周鳳五, 457n.3

Chou Hsiu 周秀, 94, 110, 116–17, 119, 131–32, 137–39, 141–44, 147–49, 159–61, 163–65, 168–69, 172–74, 181, 191–92, 194, 270, 272–78, 281–83, 285–87, 296–99, 301, 303, 305–13, 316, 320, 328, 330–37, 341, 344, 347–53, 358, 362, 364–67, 376–81, 384–87, 390–98, 400–402, 404, 411–12, 416

Chou Hsiu's daughter by Sun Erh-niang. *See* Chou Yü-chieh

Chou Hsiu's first wife, 116–17, 141, 149, 160, 172, 192, 274, 296–97

Chou Hsüan 周宣, 394–95, 400–402

Chou I 周夷, 427n.12

Chou I 周義, 336, 350, 385, 396, 401, 412

Chou I's paternal aunt, 401
Chou I-pai 周貽白 (1900–1977), 431n.22
Chou Jen 周仁, 309, 316, 319, 333, 341, 350, 386, 394–95, 398, 400
Chou, King 紂王 (r. 1086–1045 B.C.), 460n.16
Chou Leng-ch'ieh 周楞伽, 499n.91
Chou Li 周禮 (15th cent.), 434n.18
Chou Lü-ching 周履靖 (1549–1640), 430n.19, 474n.40
Chou Ming-ch'u 周明初, 447n.11
Chou O 周鍔 (1057–1131), 464n.8
Chou Pang-yen 周邦彥 (1056–1121), 482n.11
Chou Sheng-hsien 周勝仙, 440n.12
Chou shu 周書, 489n.46
Chou Tun-i 周敦頤 (1017–73), 451n.23
Chou Tzu-chih 周紫芝 (12th cent.), 461n.38, 495n.49
Chou Wen-chih 周文質 (d. 1334), 431n.32, 434n.18, 437n.50
Chou Ying 周瑛 (1430–1518), 493n.29
Chou Yü-chieh 周玉姐, 117, 149, 312, 392, 394–95, 400
Ch'ou-nü yüan-ch'i 醜女緣起, 483n.21
Chu, Battallion Commander 朱千戶, 343
Chu, Battallion Commander's deceased wife, 343
Chu-ch'uang yü 竹窗雨, 431n.22
Chu Ch'üan 朱權 (1378–1448), 459n.11
Chu-fa chi 祝髮記, 424n.17, 441n.27, 485n.42, 495n.43
Chu family of the Eastern Capital 東京朱 家, 412
Chu Hsi 朱熹 (1130–1200), 459n.14, 473n.27, 477n.3, 489n.45
Chu-ko Liang 諸葛亮 (181–234), 391, 491n.1, 492n.17
Chu-kung-tiao 諸宮調 (medley in various modes, chantefable), 424n.14, 485n.42
Chu-kung-tiao liang-chung 諸宮調兩種, 424n.14
Chu Mien 朱酌 (1075–1126), 357–58
Chu, Miss 朱小姐, 343
Chu Mu 朱穆 (100–163), 496n.62
Chu Shu-chen 朱淑真 (fl. 1078–1138), 430n.22, 451n.23, 472n.22, 486n.10, 490n.47
Chu Ting 朱鼎 (16th cent.), 424n.17
Chu T'ing-yü 朱庭玉 (14th cent.), 462n.44, 472n.17, 484nn.30, 31, 486n.5
Chu Ts'un 朱存 (10th cent.), 466n.26
Chu Tun-ju 朱敦儒 (1081–1159), 500n.98
Chu-tzu chi-ch'eng 諸子集成, 457n.3, 478n.7, 496n.58
Chu-tzu yü-lei 朱子語類, 459n.14, 473n.32, 483n.18, 497n.62
Chu Ying-ch'en 朱應辰 (16th cent.), 445n.24, 450n.15, 460n.17, 481n.17
Chu Yu-tun 朱有燉 (1379–1439), 437n.39, 440nn.14, 22, 441n.28, 457n.1, 461n.31, 463n.3, 484nn.30, 31, 493n.29
Chu Yün-ming 祝允明 (1460–1526), 427n.11, 451n.19, 474n.33
Ch'u 楚, 30, 98

ch'uan-ch'i 傳奇, 421nn.1, 3, 422n.8, 423nn.11, 13, 424nn.14, 17, 425nn.18, 19, 21, 426nn.22, 2, 427nn.11, 14, 428n.14, 430nn.12, 19, 22, 431nn.22, 28, 432nn.33, 35, 3, 434n.18, 438nn.7, 13, 439n.10, 441nn.27, 28, 443n.11, 444nn.11, 14, 449n.26, 450n.7, 454n.36, 457n.3, 459n.12, 460n.24, 462n.1, 463nn.2, 3, 464nn.8, 9, 465n.9, 466n.19, 468n.34, 470n.3, 478n.3, 490n.54
Chuang Ch'o 莊綽 (c. 1090–c. 1150), 458n.11
Chuang Chou 莊周. *See* Chuang-tzu
Chuang-tzu 莊子 (369–286 B.C.), 277
Chuang-tzu yin-te 莊子引得, 475n.2, 487n.20
Ch'un-hsiang 春香, 8
Ch'un-hung 春鴻, 95, 113–16
Ch'un-mei 春梅. *See* P'ang Ch'un-mei
Ch'un Ts'ew with the Tso Chuen, The (Legge), 470n.46, 495n.49
Ch'un-wu chi 春蕪記, 424n.17, 428n.18, 431n.24
Chung-ch'ing li-chi 鍾情麗集, 437n.50, 469n.38, 483n.22, 485n.37, 498n.80
Chung-ch'iu 中秋, 101, 188, 190, 195, 208, 290
Chung Kuei 鐘貴, 412
Chung K'uei 鍾馗, 100, 222, 436n.33, 440n.13
Chung-kuo min-chien chu-shen 中國民間諸 神, 472n.19
Chung Ssu-ch'eng 鍾嗣成 (c. 1279–c. 1360), 463n.4
Ch'ung-hsi 重喜, 221, 236, 246
Ch'ung-hui 沖會 (10th cent.), 469n.42
Ch'ung Shih-tao 种師道 (1051–1126), 378, 380, 396, 487n.25
Chü-ting chi 舉鼎記, 421n.3, 445n.24
Ch'ü, Midwife 屈老娘, 186, 189, 192
Ch'ü T'ang 屈鐺, 189–90, 192
Ch'ü Yu 瞿佑 (1341–1427), 427n.12, 434n.18, 447n.11, 451n.19, 453n.35, 467n.26
Ch'üan Chin shih 全金詩, 450n.6, 462n.1, 473n.33
Ch'üan Chin Yüan tz'u 全金元詞, 426n.2, 427n.13, 433n.9, 435n.27, 441n.28, 445n.22, 446n.27, 447n.11, 448n.18, 451n.22, 452nn.25, 26, 453nn.31, 35, 454n.1, 455nn.4, 5, 458n.5, 460n.17, 462n.1, 463nn.3, 4, 464n.8, 466n.26, 471nn.12, 15, 472n.17, 473nn.27, 33, 474n.40, 477n.17, 483n.18, 490n.54, 493nn.25, 29, 495n.44, 497n.62, 499n.92
Ch'üan-Han chih-chuan 全漢志傳, 421n.4, 436nn.32, 33, 441n.27, 445n.22, 446n.4, 452nn.23, 24, 456n.14, 467n.28, 473n.31, 475nn.45, 2, 476n.11, 478n.1, 479n.2, 481n.4, 487nn.18, 27, 489n.44, 490n.48, 492n.22, 494n.35, 495n.44, 496n.56, 498n.75, 500n.98
Ch'üan Ming san-ch'ü 全明散曲, 421nn.1, 3, 422n.8, 423n.13, 424n.14, 426n.2, 427n.11, 428n.15, 430nn.11, 12, 431n.22, 432n.3, 433n.12, 434n.18, 437n.39, 438n.13, 440nn.19, 20, 21, 441nn.25, 26, 28, 442n.1, 443n.8, 445n.24, 448nn.21, 26, 450nn.12, 15, 451nn.19, 22, 452n.24, 454nn.35, 1, 455n.4, 457n.1, 458n.5, 459n.11, 460n.17, 461n.32, 462nn.44, 1, 463nn.3, 4, 466n.24, 467nn.26, 27, 469n.44, 471n.8, 473n.32, 474nn.33, 40, 478nn.4, 8, 480n.4, 481n.17, 482nn.10, 11, 483n.21, 484nn.30, 32, 486nn.4, 5, 491n.7, 493nn.25, 29, 30, 494n.42, 495nn.44, 46, 496nn.51, 54, 497n.64

Ch'üan Ming tz'u 全明詞, 424n.14, 429n.5, 430n.22, 434n.18, 436n.38, 442n.4, 448n.19, 449n.1, 450nn.6, 10, 451n.19, 452n.24, 453n.35, 454nn.35, 1, 455nn.4, 5, 457n.1, 460nn.16, 17, 461n.32, 464n.8, 467n.26, 469n.45, 471n.8, 472n.17, 473n.32, 474nn.33, 40, 477n.17, 480n.6, 482n.9, 489n.45, 493nn.25, 29, 494n.38, 495n.51, 496n.51, 499n.86
Ch'üan Ming tz'u pu-pien 全明詞補 編, 447n.11, 454n.1, 459n.14, 462n.1, 474n.40, 477n.17, 492n.14, 498n.80
Ch'üan Sung shih 全宋詩, 423n.13, 424n.14, 430n.18, 433n.14, 434n.18, 435n.27, 440n.15, 441n.28, 442nn.1, 3, 4, 443n.11, 444n.15, 447n.10, 448n.18, 449n.1, 450nn.6, 10, 451nn.19, 23, 452n.25, 454n.1, 455n.5, 456n.15, 457n.3, 458n.11, 459n.14, 460nn.16, 17, 461nn.32, 38, 462n.1, 463n.2, 464n.8, 466n.26, 467n.31, 469nn.42, 43, 470n.46, 472nn.17, 20, 22, 473nn.27, 32, 33, 474nn.37, 38, 476n.11, 477nn.17, 18, 1, 2, 478n.7, 480nn.6, 17, 482n.11, 485nn.38, 45, 3, 487n.29, 490n.47, 491n.7, 493nn.25, 29, 33, 495n.49, 497n.68, 499n.95, 500n.98
Ch'üan Sung shih [ting-pu] 全宋詩[訂補], 463nn.2, 4
Ch'üan Sung tz'u 全宋詞, 423nn.12, 13, 424n.14, 427nn.11, 13, 14, 430nn.13, 20, 22, 433n.9, 434nn.17, 18, 442n.4, 445n.24, 449nn.1, 6, 450nn.6, 12, 451nn.18, 19, 23, 452n.24, 453nn.31, 35, 454nn.1, 4, 455nn.4, 5, 458n.11, 460n.17, 461n.32, 463n.3, 464n.8, 466n.26, 468n.35, 472nn.17, 22, 473n.33, 474n.35, 477n.17, 480n.6, 482n.11, 483n.18, 484n.30, 485n.44, 486nn.6, 9, 10, 11, 493nn.25, 29, 496n.53, 498n.81, 500n.98
Ch'üan Sung tz'u pu-chi 全宋詞補輯, 455n.4, 485n.44
Ch'üan Sung wen 全宋文, 485n.4
Ch'üan T'ang shih 全唐詩, 425n.21, 427n.13, 434n.18, 437n.51, 440n.15, 441n.28, 442n.4, 445n.22, 447nn.10, 11, 449n.1, 451n.19, 454n.1, 455n.5, 458n.5, 460nn.16, 17, 24, 461nn.32, 33, 462n.1, 463n.4, 465nn.14, 15, 471n.16, 475n.42, 476n.9, 477n.17, 479n.24, 480n.13, 482nn.9, 11, 485n.44, 486nn.11, 15, 492nn.16, 17, 25, 493nn.25, 30, 494nn.35, 38, 42, 496nn.52, 59
Ch'üan T'ang shih pu-pien 全唐詩補編, 425n.18, 440n.15, 447n.10, 449n.6, 452n.25, 466n.26, 473n.32, 474n.40
Ch'üan T'ang wen 全唐文, 423n.13, 476n.7
Ch'üan Yüan san-ch'ü 全元散曲, 423n.13, 426n.9, 427n.11, 428n.21, 429n.4, 430n.21, 431n.32, 432n.34, 434n.18, 437n.50, 438nn.14, 15, 439n.6, 442n.30, 443n.8, 445n.24, 446n.7, 447n.10, 448nn.25, 26, 450n.16, 451nn.19, 22, 23, 452n.24, 455nn.4, 5, 458n.5, 460n.16, 462n.44, 463nn.3, 4, 464nn.6, 7, 8, 465n.10, 466nn.25, 26, 467nn.27, 31, 468n.35, 472nn.17, 22, 473n.33, 474n.40, 480n.15, 482n.11, 484nn.30, 31, 485n.44, 486n.5, 488n.32, 489n.42, 493n.29, 495nn.44, 51, 499n.86
Ch'ün-yin lei-hsüan 群音類選, 441n.25, 456n.11, 469n.44
cinnabar pills 硃砂丸, 182
City of the Unjustly Dead 枉死城, 128
clove 母丁香, 22
Confucianism, 370, 408
Confucius 孔夫子 (551–479 B.C.), 438n.6, 446n.5, 464n.9, 469n.43
"cribbers" 架兒, 264, 355, 358

Daphnes Genkwa Flos 芫花, 75

Davis, Richard L., 482n.6
Defender-in-chief of the lakes of fire 管火池 鐵面太尉, 57
defloration, 195, 297
Diamond Sutra 金剛經. See *Vajracchedikā prajñāpāramitā sutra*
Dictionary of Chinese Mythology, A (Werner), 472n.19
Died-of-fright, Miss 沒驚著小姐, wife of Yang Kuang-yen, 219
disease: boils, 32; chicken pox, 87; cold, 312, 393; colic, 182; consumption, 401; convulsions, 383; depression, 318, 366, 371, 399, 401; dropsy, 99; fever, 182, 401; intestinal fever, 306; jaundice, 32; measles, 87; metrorrhagia, 412; rubella, 87; smallpox, 87, 188; toothache, 32
"divine turtle" 靈龜, 267
Dragon Flower Assembly 龍花會, 145
Dragon Kings 龍王, 257
Dream of the Southern Branch 南柯夢, 138–39, 416
dreams, 68, 129, 131, 137–39, 155, 159, 194, 246, 248, 286, 372, 400, 408, 413–17, 455n.5, 463n.3, 464n.9, 465n.13
drugs. *See* abortifacient; Adenophora Tetraphylla; afterbirth of a firstborn male child; angelica; arnebia root; arsenic; betel nuts; Campsis Grandiflora; cannabis; Cantharides; castor bean; cinnabar pills; clove; Daphnes Genkwa Flos; Eriocheir Sinensis; fertility potion; ginger extract; Hematite; henbane; Magnetite; mandarin orange peel; mercury; pinellia; Radix Achyranthis; Radix Euphorbiae; Radix Knoxiae; red cicada; Safflower Clean-Sweeper; Sal Ammoniacum; saltpeter; Secretio Moschi; Semen Persicae; Tetrapanax Papyriferus; vinegar
Dudbridge, Glen, 434n.19
Duke of Awesome Transcendence 炳靈聖 公, 56

East Gate, 186
Eastern Capital 東京, 7–8, 10, 12, 15, 92, 96–97, 110–13, 123, 132–35, 142, 148, 179, 253, 303, 331, 354, 357, 359–60, 363, 378, 388, 396, 402, 404, 411–12, 419, 455n.5
Eastern Capital, topography of: Dragon Virtue Palace 龍德宮, 378; Eastern Palace 東宮, 120, 133; Ministry of War 兵部, 396, 400; Myriad Years Gate 萬壽門, 96, 110; National University 國子監, 太學, 175, 201, 357; South Prison 南牢, 429n.3
Eastern Peak 東嶽, 56, 62, 419, 434n.20
Eastern Sea 東海, 433n.9
eight characters 八字, 18, 203, 204, 367
Eight Immortals 八仙, 170, 312, 435n.26, 438n.8
elm-pod cash 榆錢, 219, 465n.12
enlightenment, 416–17
Erh-lang Shen 二郎神, 435n.23, 443n.11
Erh-lang Shen so Ch'i-t'ien Ta-sheng 二郎神 鎖齊天大聖, 435n.23, 469n.45
Eriocheir Sinensis 蟹爪, 75
exorcism, 423n.13

Fan Ch'eng-ta 范成大 (1126–93), 453n.35, 455n.5
Fan-ch'i 梵琦 (1296–1369), 445n.22
Fan Ch'un-jen 范純仁 (1027–1101), 489n.45

Fan family of Hsü-chou 徐州范家, 411
Fan Kang 范綱, 240–41
Fan K'uai 樊噲 (d. 189 B.C.), 245
Fan, Old Man 范老, 357
Fan Shih 范式, 481n.4
Fan Yeh 范曄 (398–445), 442n.1
Fang Ch'ien-li 方千里 (13th cent.), 486n.6
Fang Hsüan-ling 房玄齡 (578–648), 473n.27
fate, 244–45, 269, 308, 352, 397, 417, 420, 429n.3
Fei-hung 飛紅, 430n.22, 458n.8
Fei Ts'ai 費寀 (1483–1549), 477n.17
Fei-yün P'u 飛雲浦, 120
fellatio, 26
Fen-chiang 汾絳, 396
Fen-shu 焚書, 491n.11
Feng and Shan Sacrifices 封禪, 56, 433n.8
Feng Chin-pao 馮金寶, 220–22, 235–37, 239–44, 264–70, 272–77, 320
Feng Chin-pao's mother, 220, 235–36, 264, 266
Feng Ching 馮京 (1021–94), 421n.1
Feng-liu lo-ch'ü 風流樂趣, 423n.11
Feng Meng-lung 馮夢龍 (1574–1646), 423n.13, 424n.14, 428nn.16, 17
Feng, Old Mother 馮媽媽, 93
Feng Shan 馮山 (cs 1057, d. 1094), 442n.4, 458n.11
Feng Tao 馮道 (881–954), 437n.51
Feng Tso-min 馮作民, 480n.5
Feng Wei-min 馮惟敏 (1511–80), 427n.11, 468n.31
Feng-yüeh chin-nang [chien-chiao] 風月 錦囊箋校, 447n.11, 448n.23, 460n.24, 462n.1, 464n.7, 470n.49, 478n.5, 490n.54, 495n.44, 497n.66
Feng-yüeh hsiang-ssu 風月相思, 493n.31
Feng-yüeh Jui-hsien T'ing 風月瑞仙亭, 477n.2, 483n.22
Feng-yüeh Nan-lao chi 風月南牢記, 429n.3, 453n.34, 456n.14, 462n.43
fertility potion, 73
festivals: Ch'ing-ming Festival 清明節, 151, 154–57, 160, 165, 170, 196–98, 200, 224, 335; Cold Food Festival 寒食節, 160, 451n.20; Dragon Boat Festival 端午 節, 337–38, 360, 468n.31; Mid-autumn Festival 中秋節, 39, 48, 222; New Year's Festival, 134; Ullambana Festival 盂藍盆 節, 35, 429n.2
Fire Dragon Monastery 火龍庵, 219
fireworks, 123
Five Devils 五鬼, 436n.33
Five Emperors 五帝, 379, 487n.28
Five Plague Spirits 五瘟使, 46
Fo-shuo Huang-chi chieh-kuo pao-chüan 佛說 皇極結果寶卷, 459n.15
Fo-yin 佛印 (1032–98), 424n.14

Fo-yin shih ssu t'iao Ch'in-niang 佛印師四調 琴娘, 424n.14, 452n.26, 461n.26, 476n.11, 479n.2, 482n.15
Fortune-tellers and Philosophers: Divination in Traditional Chinese Society (Smith), 473n.30
fortune-telling, 203–6, 260, 325–27, 473n.30
Four Giants 四大漢, 44, 82
Four Heavenly Kings 四大天王, 452n.24
Franke, Herbert, 483n.16
fu 賦 (rhapsody), 472n.17
Fu-chou 福州, 162
Fu Hsi-hua 傅惜華 (1907–70), 421n.1, 440n.22
Fu Hsüan-ts'ung 傅璇琮, 423n.13
Fu-jung chi 芙蓉記, 463n.2
Fu Lu Shou san-hsing tu-shih 福祿壽三星度 世, 449n.3
Fu Ming 傅銘, 10, 26, 42, 46, 55, 80, 85, 95–98, 101, 203, 292, 294–96, 298, 301, 305–6
Fu-mu en chung ching chiang-ching wen 父母 恩重經講經文, 495n.44
Fu Pi 富弼 (1004–83), 478n.7
Fu Tsai 符載 (8th cent.), 460n.16
funerals, 5–8, 10, 25, 28–29, 35, 55, 58–59, 66, 69–70, 76, 79, 81–82, 104, 124–25, 127–29, 133–34, 136–37, 139–44, 148–49, 151–54, 156–60, 164–65, 168, 170–72, 180–81, 195, 200, 208, 210, 221, 224, 240, 242, 312, 331, 385, 387–89, 398, 400–401

games: backgammon 雙陸, 116, 219; board games 棋, 20, 37, 39, 48, 106, 225, 337, 339, 396; cards 看牌, 106, 343, 348, 352–53; cock-fighting 鬪雞, 351; dominoes 抹 牌, 219, 225, 456n.11, 461n.35; elephant chess 象棋, 116; gaming at forfeits 行令, 3, 338; guess-fingers 猜枚, 3, 338; kickball 蹴鞠, 175; swinging 打鞦韆, 236; Turtle Pachisi 鱉棋, 39, 48
Garden Plants of China, The (Valder), 427n.12
Gate God 門神, 137–38, 152
gatha 偈, 410, 425n.18, 448n.18, 469n.42, 491n.7
General of the Five Ways 五道將軍, 57, 222
ghosts (demons, evil spirits, specters), 16, 32, 131, 153, 161, 182, 195, 321, 360, 402, 410–13, 416, 423n.13, 434n.17, 436n.33, 455n.4
Gimello, Robert M., 448n.16
ginger extract 薑湯, 99, 182
God of the Eastern Peak 東嶽, 32, 57, 189, 434n.16
God of Walls and Moats 城隍, 32
God of Wealth 福神, 93
Goddess of Iridescent Clouds 碧霞元君, 54, 57–58, 61–62, 65
Goddess of Witches' Mountain 巫山神女, 30, 203, 428n.19
Golden Lad 金童, 430n.22
golden lotuses 金蓮 (bound feet), 166, 202, 338
Golden Valley 金谷, 348
Grand Canal 北河, 8, 219, 256, 260, 265, 272, 286, 288, 298, 350, 355, 358
Green Dragon 青龍, 112

Hai-fu shan-t'ang tz'u-kao 海浮山堂詞稿, 427n.11, 430n.19, 438n.11, 441n.26, 446n.25, 455n.4, 463n.2, 464n.8, 474n.40, 477n.17, 486nn.4, 5, 9, 494n.35, 496n.51
Hai-ling 海陵, Emperor, of the Chin dynasty (r. 1149–61), 428n.18
Hai-ling i-shih 海陵佚史, 428n.18, 430n.17, 431n.27, 470n.49, 484nn.29, 31, 494n.35
Hai-shang fang 海上方, 74, 438n.3
Hai-t'ang 海棠, 275, 279, 297, 300, 302–3, 312, 338–39, 341, 402
hairnet 網巾, 290, 363
Han Ai-chieh 韓愛姐, 7–8, 11–12, 14, 349, 355–68, 370–73, 377–78, 387–92, 394–95, 398–400, 402–6
Han Ch'ang-li wen-chi chiao-chu 韓昌黎文集 校注, 468n.34, 478n.7, 496n.58
Han Chin-ch'uan 韓金釧, 317
Han Chü 漢駒 (1080–1135), 435n.27
Han Ch'üan-hui 韓全晦 (d. 903), 468n.34
Han Hsiang-tzu 韓湘子, 430n.12
Han Hsiang-tzu chiu-tu Wen-kung sheng-hsien chi 韓湘子九度文公昇仙記, 430n.12, 437n.50, 460n.23, 482n.9, 490n.55, 495n.44, 496nn.51, 58, 497n.66
Han Hsin 韓信 (d. 196 B.C.), 435n.23
Han Ming-ch'uan 韓明川, 208
Han Ming-ch'uan's wife, née Meng 孟氏, 208–10
Han Pang-ch'i 韓邦奇 (1479–1556), 474n.40
Han P'eng fu 韓朋賦, 472n.17
Han the Second 韓二, 7–8, 358, 362, 403–6
Han-shan 寒山 (8th cent.), 477n.1, 482n.9
Han Shou 韓壽 (d. 291), 51
Han-shu 漢書, 478n.7, 500n.98
Han-tan meng chi 邯鄲夢記, 463n.3, 487n.26
Han Tao-kuo 韓道國, 1–12, 14–15, 357–60, 362–65, 371–74, 376–77, 387–92, 402–4, 406
Han, Trickster. *See* Han the Second
Han Wei 韓維 (1017–98), 449n.1, 459n.14
Han Wo 韓偓 (844–923), 461n.33
Han Wu-niang 韓五娘, 443n.8
Han Yü 韓愈 (768–824), 430n.12, 449n.1, 468n.34, 478n.7, 496n.58
Han Yü-ch'uan 韓玉釧, 310, 316–19, 336
Han Yüan-shuai an-tu Ch'en-ts'ang 韓元帥 暗度陳倉, 435n.23, 453n.32, 467n.28, 475n.2, 492n.14
Hang-chou 杭州, 344
Hao-li Hill 蒿里山, 57, 434n.19
Happy Forest Tavern 快活林酒店, 120
Hārītī 鬼母, 161, 452n.27
Heaven 天, 1, 7, 16, 21, 30, 54–55, 71, 74, 76, 87, 97, 103, 113, 117, 120, 131, 133–34, 141, 150, 158, 164–66, 171, 174, 183, 194, 202, 209, 211, 232, 239, 241, 244, 246, 263, 265, 269, 282, 306, 317–19, 329–30, 344, 379, 385–86, 388, 400, 409, 414, 419–20, 433n.8, 435n.23, 442n.2, 464n.9, 476n.7
Heavenly Worthy 天尊, 60

Hei Hsüan-feng 黑旋風 (The Black Whirlwind). *See* Li K'uei
Hei Hsüan-feng chang-i shu-ts'ai 黑旋風仗義 疎財, 440n.22, 461n.31, 462n.45, 480n.17
Hematite 赭石, 75
Hemp-robed Master 麻衣, 325–26, 478n.10
henbane 莨菪, 22
Herd Boy 牛郎, 牽牛, 27, 344
Hidden Meanings in Chinese Art (Bartholomew), 456n.10
Historical Records of the Five Dynasties (Davis), 482n.6
Ho Chih-chang 賀知章 (659–744), 440n.15
Ho Chu 賀鑄 (1052–1125), 464n.8, 477n.17
Ho Hsien-ku 何仙姑, 82, 438n.8
Ho-hua 荷花, 275, 297, 300
Ho, Magnate 何官人, 111, 364–65, 373–74, 376–78, 391–92, 402, 404, 406
Ho, Magnate's daughter, 406
Ho the Ninth 何九, 103
Ho Pu-wei 何不違, 175, 196, 207
Ho the Tenth 何十, 103
Ho-t'ung wen-tzu chi 合同文字記, 449n.26, 460n.24, 498n.84
Ho Yung-shou 何永壽, 352–53
Hōkan no kenkyū 寶巻の研究 (A study of pao-chüan), 427n.10
homosexuality, 60, 160, 262, 269, 272, 324–25, 327, 476n.4
Honan, 4, 68, 396
Hopei, 132, 396, 419
horoscope, 203–6, 343
Hou-han chi 後漢紀, 496n.62
HouHan shu 後漢書, 442n.1, 495nn.48, 49
Hou Lin 侯林, 262, 321, 323–25, 328, 351
Hou Shan-yüan 侯善源 (12th cent.), 462n.1
Hsi-erh 喜兒, 333, 341
Hsi-hsiang chi 西廂記, 426nn.4, 5, 427n.14, 428n.14, 429n.3, 430nn.17, 22, 431n.29, 437n.46, 440nn.20, 22, 442n.4, 449n.26, 451n.19, 453nn.32, 35, 459n.13, 461n.35, 465n.13, 466n.24, 467n.27, 469n.38, 470nn.46, 49, 471n.13, 472nn.17, 22, 473n.32, 480n.17, 482n.15, 484n.30, 485nn.37, 44, 491n.14, 494n.37, 497n.65, 498nn.77, 78
Hsi-hsiang hui-pien 西廂匯編, 428n.14
Hsi-hsin shuo 洗心說, 446n.3
Hsi-hu san-t'a chi 西湖三塔記, 436n.33, 445n.20, 462n.46, 472n.22, 481n.4, 498n.73
Hsi-kua chi 西瓜記, 460n.24, 466n.23
Hsi-men An 西門安. *See* Tai-an
Hsi-men Ch'ing 西門慶, 1–2, 4–8, 10–17, 25, 28–29, 35, 38, 42, 44, 49, 51–52, 54–55, 59, 63, 66, 69–70, 73, 76–77, 79, 81–87, 94–95, 97–98, 100–101, 103–4, 106, 109, 111, 114–16, 120–22, 127, 129, 135, 137, 139, 141, 143, 152–54, 156–59, 162, 166, 177, 179–84, 190, 192, 194–98, 200, 203–5, 207–10, 213, 224–26, 228, 231–33, 237, 239–40, 246, 249, 253, 281, 292–93, 296, 298, 301, 303, 305–6, 309–10, 312–13, 315–16, 357–59, 378, 388, 407, 411–12, 414, 416–17, 420

Hsi-men Ch'ing's garden, topography of: artificial hill 山子, 假山, 313; banksia rose arbor 木香棚, 19–20; Cloud Repose Pavilion 臥雲亭, 313; Flower-viewing Tower 玩花樓 (Li P'ing-erh's quarters), 76; grape arbor 葡萄架, 129; Hidden Spring Grotto 藏春閣, 313; rose-leaved raspberry trellis 荼蘼架, 20, 37; summerhouse 捲棚, 159
Hsi-men Hsiao-ko 西門孝哥, 8, 11–12, 42, 52, 54, 66–68, 76, 82–83, 86–87, 98–99, 115, 154, 157–59, 162, 169, 171–72, 180–83, 188, 195, 197–98, 208–9, 289–90, 307–9, 311, 335–36, 407–9, 413–19, 496n.60
Hsi-men Kuan-ko 西門官哥, 87, 116
Hsi-men Ta-chieh 西門大姐, 8, 19–21, 25, 28–29, 31, 35, 37–38, 42–43, 53–54, 79, 81, 84–85, 92, 95–97, 99, 101, 110, 134, 144–47, 149, 151–54, 178–81, 188, 194–95, 208, 218, 221, 224, 235–37, 239, 241–45, 249–50, 253, 289, 315, 326, 331–32, 341, 351, 412, 416
Hsi-t'ung 喜童, 256
hsi-wen 戲文, 210, 430n.22, 432n.35, 444n.12, 448n.25, 462n.42, 463n.3, 495n.51
Hsi-yu chi 西遊記, 421n.3, 422n.10, 423n.11, 424nn.14, 15, 17, 432n.33, 433n.12, 434nn.17, 18, 435nn.21, 23, 437nn.40, 42, 44, 46, 438n.5, 439n.6, 441n.26, 442n.4, 443n.7, 444n.12, 445nn.20, 22, 446n.7, 447nn.10, 14, 448nn.17, 21, 450nn.6, 9, 14, 452nn.24, 25, 453n.32, 455n.4, 456nn.15, 16, 19, 457n.4, 458nn.5, 10, 459n.13, 460n.15, 464n.8, 466n.19, 467n.28, 468n.37, 469n.45, 471n.12, 473n.32, 474n.33, 475n.45, 476n.11, 477n.2, 479nn.2, 3, 481n.4, 482n.15, 483n.18, 484nn.24, 28, 487nn.17, 26, 488n.38, 489n.41, 490nn.48, 55, 491nn.5, 10, 12, 13, 492n.15, 493n.32, 495n.44, 497n.66, 498nn.73, 82, 499nn.88, 89, 500nn.96, 98
Hsia Yang 夏暘 (16th cent.), 474n.40, 480n.6
Hsia Yen 夏言 (1482–1548), 461n.32, 482n.10, 493n.25
Hsia Yüan-ting 夏元鼎 (b. 1181), 443n.11
Hsiang of Ch'u, King 楚襄王 (r. 298–265 B.C.), 30, 203, 428n.19
Hsiang Hao 向滈 (12th cent.), 486n.9
Hsiang-nang chi 香囊記, 439n.10, 444n.18, 451n.19, 457n.3, 458nn.5, 10, 460n.16, 464n.9, 465n.9, 471n.7, 475n.2, 479n.3, 483n.21, 486n.7, 488n.35, 497n.62, 498n.84, 500n.100
Hsiang-shan pao-chüan 香山寶卷, 428n.15
Hsiang-shan yeh-lu 湘山野錄, 455n.5
hsiang-ssu 相思, 429n.10
Hsiang Tzu-yin 向子諲 (1085–1152), 453n.31
Hsiang Yü 項羽 (232–202 B.C.), 452n.26
Hsiao Ch'en 蕭琛 (478–529), 452n.26
Hsiao fu-jen chin-ch'ien tseng nien-shao 小 夫人金錢贈年少, 450n.13, 458n.10, 475n.42, 484n.31, 491nn.4, 7, 8, 495n.47
Hsiao Kou 蕭遘 (d. 887), 496n.58
Hsiao-luan 小鸞, 208, 210–13
Hsiao-p'in chi 效顰集, 472n.17, 474n.37, 489n.45, 495n.48, 497n.68
[Hsiao-shih] Chen-k'ung pao-chüan [銷釋]真 空寶卷, 459n.14
[Hsiao-shih] Chen-k'ung sao-hsin pao-chüan [銷釋]真空掃心寶卷, 431n.28, 435n.29, 441n.26, 450n.6, 469n.45, 475n.45

Hsiao Sun-t'u 小孫屠, 430n.22, 451n.22, 461n.36, 465n.17, 467n.31, 468n.31, 469n.43, 477n.2, 489n.42
Hsiao T'ung 蕭統 (501–31), 454n.4
Hsiao-tzu chuan 孝子傳, 447n.13
Hsiao Tzu-hsien 蕭子顯 (489–537), 461n.31
Hsiao Yen 蕭衍 (464–549). *See* Wu, Emperor, of the Liang dynasty
Hsiao-yü 小玉, 38–39, 41–42, 55, 76, 86–87, 89, 92, 99, 101, 104, 106, 144–47, 154, 157, 159, 162–64, 166, 168–69, 172–75, 178, 180, 182–83, 210, 290–94, 299, 307, 311, 313, 315–18, 335, 407, 409, 411, 413, 416–17, 419
Hsiao-yüeh, Abbot 曉月長老, 323–25, 327
Hsieh Family Tavern 謝家酒樓, 264–66, 268–72, 276, 349, 351–55, 358, 362, 364, 367, 370, 374, 377, 381, 385, 387, 390–91, 402
hsieh-hou yü 歇後語, 458n.6
Hsieh Po-yang 謝伯陽, 421n.1, 424n.14
Hsieh Tang 謝讜 (1512–69), 422n.8
Hsieh the Third 謝三, 268, 270, 272, 351–55, 357–58, 362–64, 367, 370–71, 374, 376–78, 385, 402
hsieh-tzu 楔子 (wedge), 437n.51
Hsien-Ch'in Han Wei Chin Nan-pei ch'ao shih 先秦漢魏晉南北朝詩, 470n.46
Hsin Ch'i-chi 辛棄疾 (1140–1207), 423n.13, 424n.14, 450n.6, 453nn.31, 35, 454n.1, 464n.8, 466n.26
[Hsin-chiao chiu-chüan pen] Yang-ch'un pai-hsüeh [新校九卷本]陽春白雪, 428n.21
Hsin-ch'iao shih Han Wu mai ch'un-ch'ing 新橋市韓五賣春情, 443n.8, 476n.11, 478n.6, 479n.3, 482n.14, 487n.19
Hsin Hsing-tsung 辛興宗 (early 12th cent.), 396
[Hsin-k'o hsiu-hsiang p'i-p'ing] Chin P'ing Mei 新刻繡像批評金瓶梅, 460n.25
[Hsin-k'o] Shih-shang hua-yen ch'ü-lo t'an-hsiao chiu-ling [新刻]時尚華筵趣樂談笑 酒令, 433n.12, 438n.1, 444n.12, 472n.16, 481n.17, 497n.66
[Hsin-pien] Liu Chih-yüan huan-hsiang Pai-t'u chi 新編劉知遠還鄉白兔記, 457n.3, 464n.8, 488nn.35, 36, 489n.42
[Hsin-pien] Wu-tai shih p'ing-hua [新編] 五代史平話, 433n.7, 449n.1, 450n.6, 468nn.31, 36, 476nn.9, 11, 489n.44, 494n.38, 500n.98
Hsin T'ang shu 新唐書, 468n.34
Hsing-hsiu 行秀 (1166–1246), 441n.26
Hsing-shih heng-yen 醒世恆言, 424n.14, 432n.32, 437n.46, 440n.12, 443n.11
Hsing Shu-heng 邢叔亨 (14th cent.), 451n.22
Hsing-t'ien Feng-yüeh t'ung-hsüan chi 性天風 月通玄記, 464n.9
Hsiu, Ch'an Master 秀禪師 (10th cent.), 425n.21
Hsiu-ch'un 繡春, 12, 86, 101, 104, 200, 208, 289
Hsiu-ju chi 繡襦記, 422n.8, 441n.27, 442n.31, 456n.15, 468n.37, 476n.15, 477n.19, 481n.4, 482n.15, 486nn.9, 11, 487n.26, 498nn.77, 84
Hsiung Lung-feng 熊龍峯 (fl. c. 1590), 421n.4
Hsiung Lung-feng ssu-chung hsiao-shuo 熊龍 峯四種小說, 421n.4, 424n.14
Hsiung Ta-mu 熊大木 (mid-16th cent.), 421n.4, 422n.10, 432n.35
Hsü Ch'ao 許潮 (16th cent.), 465n.16

Hsü Chen-jen pa-chai fei-sheng 許真人拔宅 飛昇, 442n.2
Hsü Ch'eng-yü 徐澄宇, 486n.4
Hsü Chi 徐積 (1028–1103), 454n.1, 473n.27, 474n.37
Hsü Ching-heng 許景衡 (1072–1128), 464n.8
Hsü-chou 徐州, 179, 183, 186, 403, 411
Hsü, Eunuch Director 徐內相, 147
Hsü, Eunuch Director's niece, 147
Hsü Feng 徐封, 230–33, 235
Hsü Hsüan 徐鉉 (917–92), 461n.32, 489n.42
Hsü Hsün 許遜 (3rd cent.), 442n.2
Hsü Lin 徐霖 (1462–1538), 422n.8
Hsü, Master 徐先生 (yin-yang master of Ch'ing-ho), 207, 345, 347
Hsü, Prefect 徐知府, 61–62, 230–33, 235
Hsü, Prefect's daughter, 62
Hsü, Prefect's son, 62
Hsü, Prefect's wife, 62
Hsü San-chieh 許三階 (late 16th cent.), 478n.3
Hsü Shuo-fang 徐朔方 (b. 1923), 444n.11, 463n.3
Hsü-t'ang Ho-shang 虛堂和尚. *See* Chih-yü
Hsü-t'ang Ho-shang yü-lu 虛堂和尚語錄, 442n.30
Hsü Tsai-ssu 徐再思 (14th cent.), 463n.3, 467n.36
Hsü Tsung-shun 徐宗順, 255, 258–59, 262–64, 277, 320
Hsü Tzu-p'ing 徐子平 (10th cent.), 204
Hsü Wei 徐渭 (1521–93), 459n.14, 460n.17, 467n.28
Hsü Wen-chao 徐文昭 (c. 1464–1553), 421n.3
Hsü Yüeh-ying 徐月英 (T'ang dynasty), 486n.11
Hsüan-ho i-shih 宣和遺事, 439n.4, 469n.42, 476n.11, 484n.34, 491n.11, 494nn.40, 41, 500n.98
Hsüan-ho reign period (1119–25), 378, 439n.4
Hsüan-tsang 玄奘 (602–64), 445n. 22
Hsüeh Ang-fu 薛昂夫 (14th cent.), 455n.5, 468n.35
Hsüeh, Auntie 薛嫂, 72, 80–87, 89–94, 110, 113, 115–17, 147–52, 181, 194–95, 203–9, 282–83, 285, 287, 289, 296–303, 306–8, 330, 335, 341–45
Hsüeh, Auntie's husband, 301–2
Hsüeh Chi 薛紀, 80
Hsüeh Chi's son by Chin Ta-chieh, 80, 83, 92
Hsüeh Feng 薛逢 (cs 841), 434n.18
Hsüeh Jen-kuei 薛仁貴, 433n.10
Hsüeh Jen-kuei cheng-Liao shih-lüeh 薛仁 貴征遼事略, 433n.10, 457n.1, 470n.5, 478n.4
Hsüeh Jui-chao 薛瑞兆, 450n.6
Hsüeh Lun-tao 薛論道 (c. 1531–c. 1600), 426n.2, 428n.15, 440n.21, 441nn.25, 26, 442n.1, 448nn.21, 26, 451n.22, 454n.1, 455n.4, 458n.5, 459n.11, 462n.1, 471n.8, 483n.21, 484nn.30, 32, 496n.51
Hsüeh, Nun 薛姑子, 35, 44, 73, 146, 290

Hsüeh Ts'un-erh 薛存兒, 292, 298
Hsün-ch'in chi 尋親記, 449n.26, 457n.3, 458n.5, 465n.17, 466nn.24, 25, 467n.31, 476n.9, 480n.5, 488n.35, 491n.10, 497n.62
Hsün-fang ya-chi 尋芳雅集, 494n.35
Hu-chou 湖州, 111, 222, 391–92, 402, 404, 406
Hu, Dr. 胡太醫, 73–75
Hu Hsiu 胡秀, 2–4
Hu Ju-chia 胡汝嘉 (cs 1553), 462n.1
Hu-Kuang 湖廣, 223, 237
Hu Shih-ying 胡士瑩 (1901–79), 425n.18, 450n.12, 464n.8
Hu Tseng 胡曾 (9th cent.), 482n.11
Hu Wen-huan 胡文煥 (fl. 1592–1617), 441n.25, 491n.7
Hu Yin 胡寅 (1098–1156), 477n.17
Hua Chen 華鎮 (b. 1051, cs 1079), 442n.1, 460n.17, 463n.2, 477n.17
Hua-pen hsiao-shuo kai-lun 話本小說概論, 425n.18, 450n.12
Hua-shen san-miao chuan 花神三妙傳, 437n.38, 445n.22, 486n.4
Hua T'an 華譚 (244–322), 500n.98
Hua-teng chiao Lien-nü ch'eng-Fo chi 花燈轎 蓮女成佛記, 443n.8, 447n.14, 448n.17, 450n.7, 453n.33, 459n.13, 484n.31
Hua-t'ung 畫童, 114
Hua Tzu-hsü 花子虛, 412
Hua-ying chi 花影集, 471n.8, 473n.32
Huai-an 淮安, 404
Huai-ch'un ya-chi 懷春雅集, 423n.13
Huai-hsiang chi 懷香記, 427n.11, 430n.17, 432n.35, 454n.35, 461n.28, 466n.22, 470n.49, 478n.3, 480n.5, 483n.21, 487n.20, 498n.77, 499n.90
Huai-nan hung-lieh chi-chieh 淮南鴻烈集 解, 457n.3
Huai-nan, Prince of. *See* Liu An
Huai-nan tzu 淮南子, 457n.3
Huai River 淮水, 101, 248, 354
Huai-shen 懷深 (1077–1132), 462n.1, 464n.8, 469n.42, 477n.1, 491n.7
Huan-men tzu-ti ts'o li-shen 宦門子弟錯立身, 463n.3, 487n.23, 488n.35, 497n.68
Huan-sha chi 浣紗記, 431n.22, 463n.3, 464n.9, 468n.37, 479n.3, 481n.4, 483n.18, 488n.38, 489n.42
Huan-tai chi 還帶記, 426n.22, 438n.7, 443n.11, 444n.18, 449n.1, 481n.4, 482n.15, 488nn.32, 35
Huang-ch'ao pien-nien kang-mu pei-yao 皇朝 編年綱目備要, 437n.39, 489n.45, 490n.46
Huang-chi chin-tan chiu-lien cheng-hsin kuei-chen huan-hsiang pao-chüan 皇極金丹九 蓮正信皈真還鄉寶卷, 436n.33, 441n.26, 448n.18, 459n.15, 479n.2, 495nn.44, 51
Huang Chüeh-ching 黃覺經, 450n.7
Huang the Fourth 黃四, 345
Huang the Fourth's son, 345
Huang-fu Jan 皇甫冉 (cs 756), 486n.15, 492n.25
Huang Hsi 黃璽 (1468–1525), 454n.1, 462n.1

Huang hsiao-tzu 黃孝子, 450n.7, 457n.5, 461n.28, 488n.35, 489n.42, 495n.51
Huang-hua Yü tieh-ta Ts'ai Ko-ta 黃花峪跌打 蔡紇縫, 469n.44
Huang-kang 黃崗, 237
Huang-lung 黃龍 (1002–69), 440n.17, 443n.11
Huang-Ming k'ai-yün ying-wu chuan 皇明 開運英武傳, 435n.21, 436n.36, 445n.20, 479n.3, 480n.7, 487n.26, 489n.44, 490n.46, 492n.22, 496nn.51, 53, 500n.99
Huang O 黃峨 (1498–1569), 427n.11, 454n.35, 467n.26
Huang Shang 黃裳 (b. 1919), 470n.3
Huang Shih-chung 黃仕忠, 447n.11
Huang T'ao 黃滔 (cs 895), 423n.13, 451n.19
Huang T'ing-chien 黃庭堅 (1045–1105), 430n.13, 440n.15, 449n.1, 474n.35, 484n.30
Huang T'ing-tao yeh-tsou Liu-hsing ma 黃廷 道夜走流星馬, 433n.4, 451n.23
Huang Yüan-chi 黃元吉 (14th cent.), 433n.4
Hui-an hsien-sheng Chu Wen-kung wen-chi 晦庵先生朱文公文集, 473n.27, 489n.45
Hui-ch'ing 惠慶, 101, 180, 183–86, 188, 289
Hui-hsiang 惠祥, 10, 14–16
Hui-hsiang's elder sister, 16
Hui-hsiang's mother, 15
Hui-hsiu 惠秀, 101, 194, 289, 311
Hui-neng 慧能 (638–713), 434n.21
Hui-tsung, Emperor, of the Sung dynasty 宋 徽宗 (r. 1100–25), 110, 120, 133, 378–79, 402, 419, 424n.14, 451n.23, 455n.5
Hui-yüan 慧遠 (334–416), 434n.21
Hung-fu chi 紅拂記, 443n.11, 456n.15, 465n.17, 478n.1, 486n.4, 496n.51
Hung Hao 洪皓 (1088–1155), 470n.46
Hung K'uo 洪适 (1117–84), 434n.18
Hung-lien 紅蓮, 494n.37
Hung-lo pao-chüan 紅羅寶卷, 25, 427n.10
Hung Mai 洪邁 (1123–1202), 432n.33
Hung-niang 紅娘, 20, 47, 430n.17
Hung Tzu-k'uei 洪咨夔 (1176–1236), 466n.26
Huo-pao 活寶, 300
Huo Sung-lin 霍松林, 428n.14
Huo Ta-li 霍大立, 237, 239–42

I-chien chih 夷堅志, 432nn.33, 3, 433n.13, 434n.15, 436nn.37, 38, 443n.7, 452n.25, 460n.17, 466n.20, 480n.14, 481n.4, 485n.36, 489n.39, 497n.68, 498nn.76, 79, 499n.91
I-ching 易經 (Book of Changes), 260
I-ch'ing 義青 (1032–83), 430n.18, 442n.3, 456n.15, 469n.43, 485n.3
I-hsia chi 義俠記, 425n.19, 449nn.26, 2, 471n.6, 478n.1, 481n.17, 485n.2
I-k'u kuei lai tao-jen ch'u-kuai 一窟鬼癩道人 除怪, 423n.13, 431n.32, 439n.5, 445n.20, 467n.31, 499n.96
Idema, W. L., 426n.5
Imperial Stud, Court of the 太僕寺, 251

Indigo Field 藍田, 56, 58, 207, 461n.29
Isles of the Blest 仙島, 42, 56, 74, 433n.9

Jade Emperor 玉帝, 263
Jade Maiden 玉女, 430n.22
Jade Rope 玉繩, 27
Jao Tsung-i 饒宗頤, 424n.14
Jasper Pool 瑤池, 58
Jen, Abbot 仁道士, 244, 255, 257–60, 262–64, 266, 269–70, 272–73, 276–77, 320
Jen chin shu ku-erh hsün-mu 認金梳孤兒尋 母, 437n.51, 467n.31
Jen Erh-pei 任二北, 451n.19
Jen hsiao-tzu lieh-hsing wei shen 任孝子烈 性為神, 428nn.16, 17, 466n.20, 481n.4, 484n.23
jen-shih 人事 (human affairs), 456n.11, 461n.35
Jen-tsung, Emperor, of the Sung dynasty 宋仁 宗 (r. 1022–63), 468n.37
Ju-i chün chuan 如意君傳, 431n.27
Ju-i 如意, wet nurse. *See* Chang Ju-i
Ju-ju chü-shih yü-lu 如如居士語錄, 428n.15, 497n.68, 499n.92
Juan Chao 阮肇, 465n.16
Jung Yü 戎昱 (c. 744–c. 800), 442n.4

OceanofPDF.com

Kan Jun 甘潤, 10
K'an p'i-hsüeh tan-cheng Erh-lang shen 勘皮 靴單證二郎神, 443n.11, 446n.4, 453n.34, 476n.11, 483n.18, 484n.23
K'ang Hai 康海 (1475–1541), 455n.4, 462n.1, 474n.33, 482n.11, 493n.25, 494n.42, 496n.51
K'ang, Prince of 康王. *See* Kao-tsung, Emperor, of the Sung dynasty
K'ang Yü-chih 康與之 (12th century), 451n.18, 463n.3
Kao Ch'i 高啟 (1336–74), 486n.4
Kao Ch'ing-ch'iu chi 高青丘集, 486n.4
Kao Ch'iu 高俅 (d. 1126), 357–58
Kao family from outside the Eastern Capital 東京城外高家, 412
Kao family of the Ta-hsing Guard 大興衛高 家, 412
Kao K'o-li 高克禮 (14th cent.), 489n.42
Kao Lien 高廉, 59, 63, 65
Kao Lien's wife, 59, 63, 65
Kao Lien 高濂 (1527–c. 1603), 446n.3, 454n.35
Kao Liu-chu 高留住, 412
Kao Ming 高明 (d. 1359), 432n.35
Kao Shih 高栻 (14th cent.), 495n.44
Kao Shih-t'an 高士談 (d. 1146), 472n.17
Kao-t'ang prefecture 高唐州, 71
Kao-tsung, Emperor, of the Sung Dynasty 宋高宗 (r. 1127–62), 419, 458n.11, 500n.97
Kao-yang Pass 高陽關, 379, 396
karma, 1, 146, 411, 417, 459n.15
"knockabout" 搗子, 245, 374, 376
Ko Ch'ang-keng 葛長庚 (1134–1229), 464n.8, 493n.25
Ko Hung 葛洪 (283–343), 496n.58
Ko Sheng-chung 葛勝仲 (1072–1144), 493n.29
Ko tai hsiao 歌代嘯, 467n.28, 469n.44, 472n.16, 486n.16
Ko Ts'ui-p'ing 葛翠屏, 330, 343–48, 350, 364, 366–67, 373, 380, 384, 388–90, 392, 394, 398–400, 402
Ko Ts'ui-p'ing's father, 343–44, 347
Ko Ts'ui-p'ing's mother, 344, 380, 402
K'o-ch'in 克勤 (1063–1135), 457n.2
K'o-tso chui-yü 客座贅語, 439nn.17, 7, 458n.5
K'o-wen 克文 (1025–1102), 463nn.2, 4
Kou Tao-hsing 句道興 (10th cent.), 472n.17
Ku-ch'eng chi 古城記, 466n.19
Ku Ch'i-yüan 顧起元 (1565–1628), 439n.17
Ku Chih-ch'uan 顧之川, 425n.18
Ku-chin hsiao-shuo 古今小說, 428nn.16, 17, 443n.8, 444n.14, 445n.20, 447n.10, 449n.4, 453n.31, 468n.37
Ku-chin t'u-shu chi-ch'eng 古今圖書集成, 438n.10

Ku hsiao-shuo kou-ch'en 古小説鉤沉, 424n.18
Ku Hsün 顧恂 (1418–1505), 424n.14, 449n.1, 455nn.4, 5, 467n.26, 474n.40
Ku Lin 顧璘 (1476–1545), 489n.45
Ku-pen hsi-ch'ü ts'ung-k'an, ch'u-chi 古本戲 曲叢刊,初集, 421n.3, 422n.8, 423n.11, 424nn.14, 17, 425n.21, 426nn.22, 2, 430n.12, 431n.28, 432nn.33, 35, 434n.18, 444nn.12, 14, 448n.25, 450n.7, 462n.1, 465n.9, 466n.19, 470n.48, 495n.51
Ku-pen his-ch'ü ts'ung-k'an, erh-chi 古本戲曲 叢刊,二集, 441n.27
Ku-pen hsi-ch'ü ts'ung-k'an, wu-chi 古本戲曲 叢刊,五集, 463n.2, 464n.9
Ku-pen hsiao-shuo ts'ung-k'an, ti-erh chi 古本 小説叢刊,第二集, 421n.4
Ku-pen hsiao-shuo ts'ung-k'an, ti erh-shih liu chi 古本小說叢刊,第二十六集, 439n.10
Ku-pen hsiao-shuo ts'ung-k'an, ti-liu chi 古本 小說叢刊,第六集, 423n.11
Ku-pen hsiao-shuo ts'ung-k'an, ti-pa chi 古本 小説叢刊,第八集, 435n.29, 436n.30
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ch'i chi 古本小說叢刊,第三十七集, 432n.35
Ku-pen Hsiao-shuo ts'ung-k'an, ti san-shih chiu chi 古本小説叢刊, 第三十九集, 435n.26
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih liu chi 古本小説叢刊,第三十六集, 435n.21
Ku-pen hsiao-shuo ts'ung-k'an, ti san-shih ssu chi 古本小說叢刊,第三十四集, 422n.10
Ku-pen hsiao-shuo ts'ung-k'an, ti-ssu chi 古本 小說叢刊,第四集, 421n.4
Ku-pen hsiao-shuo ts'ung-k'an, ti-wu chi 古本 小說叢刊,第五集, 421n.4
Ku-pen Yüan Ming tsa-chü 孤本元明雜 劇, 425n.19, 429n.3, 435n.23, 436n.33, 437n.51, 440nn.14, 17, 441n.28, 442nn.1, 2, 444n.11, 448n.26, 454n.35, 458n.11, 459n.11, 462nn.45, 1, 474n.33, 477n.2, 490n.46, 494nn.40, 42
Ku, Silversmith 顧銀匠, 179
Ku Ssu-li 顧嗣立 (1665–1722), 495n.51
Ku-tai wen-yen tuan-p'ien hsiao-shuo hsüan-chu, erh-chi 古代文言短篇小說選注,二集, 458n.8, 484n.27
Ku Te-jun 顧德潤 (14th cent.), 480n.15
Ku Tzu-ching 谷子敬 (14th cent.), 443n.8
Ku yao-yen 古謠諺, 464n.9
K'uai-tsui Li Ts'ui-lien chi 快嘴李翠蓮記, 450n.7, 459n.13
Kuan Han-ch'ing 關漢卿 (13th cent.), 460n.16, 467n.27, 482n.11
Kuan-hsiu 貫休 (832–912), 442n.4, 449n.1
Kuan P'an-p'an 關盼盼 (9th cent.), 465n.15
Kuan P'ing 關平 (d. 219), 462n.45
Kuan-shih-yin 觀世音. *See* Kuan-yin
Kuan-shih-yin p'u-sa pen-hsing ching 觀世音 菩薩本行經, 428n.15, 450n.6, 451n.23, 452n.24, 459n.14, 460n.15, 467n.31, 469n.43, 473n.33, 475n.45, 487n.27, 493n.25, 499n.90
Kuan-tung 關東, 396
Kuan-tzu 管子, 478n.7
Kuan-tzu chiao-cheng 管子校正, 478n.7
Kuan-yin 觀音, 22, 98, 146, 161, 180, 428n.15
Kuan-yin Nunnery, abbess of, 觀音庵大師傅, 146, 290
Kuan Yü 關羽 (160–219), 391, 462n.45, 484n.31, 491n.2
Kuan-yüan chi 灌園記, 432n.35, 442n.30, 444n.18, 459n.13

Kuan Yün-ch'ang 關雲長. *See* Kuan Yü
Kuan Yün-ch'ang i-yung tz'u-chin 關雲長義勇 辭金, 484n.31, 490n.48
Kuan Yün-shih 貫雲石 (1286–1324), 430n.21, 448n.25, 451n.19, 482n.11
Kuang-chi lock 廣濟閘, 256
Kuang-hsi 廣西, 176
Kuang-tung 廣東, 176
Kuei-chien chiao-ch'ing 貴賤交情, 439n.10
Kuei-hsi 歸喜 (11th cent.), 476n.11
K'ung family of the Eastern Capital 東京孔 家, 412
K'ung Fan-li 孔凡禮, 455n.4
K'ung Shu-fang shuang-yü shan-chui chuan 孔淑芳雙魚扇墜傳, 421n.4, 432n.32, 439n.5, 483n.22, 494n.36
Kuo Hsiang-cheng 郭祥正 (1035–1113), 477n.17
Kuo Ming-chih 郭明志, 450n.6
Kuo-se t'ien-hsiang 國色天香, 423n.11, 437nn.38, 45, 445n.20, 494n.35
Kuo Shou-ch'ing 郭守清, 59–61, 63, 65
Kuo Shou-li 郭守禮, 59–61, 65
Kuo Ying-hsiang 郭應祥 (b. 1158, cs 1181), 454n.1, 455n.4

Lai-an 來安, 26, 54, 59, 62–63, 65, 93, 95–96, 99, 160, 182, 194
Lai-chao 來昭, 101, 180, 182–86, 188, 190, 196–97, 200, 240, 289–90
Lai-hsing 來興, 101, 195, 289–90, 311
Lai-pao 來保, 1–4, 8, 10–16, 345
Lai-wang 來旺, 174, 178–90, 192, 194, 412, 416
Lan Ch'u-fang 蘭楚芳 (14th cent.), 451n.23
Lan-hsiang 蘭香, 12, 202, 208, 210, 212–14, 224
Lan-hua 蘭花, elderly maidservant in the household of Wu K'ai, 159, 172
Lan-hua 蘭花, junior maidservant of P'ang Ch'un-mei after she becomes the wife of Chou Hsiu, 275, 280–81, 297, 303, 307, 383
Lan Li-ming 藍立萲, 485n.42
Lan Mao 蘭茂 (1403–76), 464n.9
Lao Feng T'ang chih-chien Han Wen-ti 老馮 唐直諫漢文帝, 497n.72
Lau, D. C. 劉殿爵, 446n.5
law, 96–97, 131–32, 134–35, 153, 192, 194, 196, 201, 226, 228, 230–33, 235, 237, 239–42, 244–45, 249, 253–54, 258, 266, 272–76, 289, 292–95, 298, 301, 303, 305, 321, 326, 328, 331, 335, 343, 345, 351–53, 439n.8, 475n.2
Legge, James, 470n.46, 495n.49
li 梨 (pear), 456n.10
Li An 李安, 117, 119, 132, 138–39, 141, 145, 192, 272–74, 278, 281, 305, 320, 332, 341, 349–50, 380, 384–85, 391–93, 395, 491n.8
Li An's father, 393
Li An's mother, 393, 395, 491n.8
Li Ch'ang-ch'i 李昌祺 (1374–1452), 427n.12
Li Ch'ang-ch'i 李昌期, 132, 143, 175, 190, 192, 194, 196, 200–202, 207–8, 221–23, 226–27, 230–33

Li Ch'ang-ch'i's wife, 210, 232–33
Li Chen 李禎 (1376–1452), 473n.32
Li-chi 禮記, 500n.98
Li Ch'i 李屺 (1269–1328), 474n.40
Li Ch'i-hsien 李齊賢 (1287–1367), 463n.4
Li Chiao-erh 李嬌兒, 42–43, 84, 114, 116, 188, 195, 209–10
Li Chieh 李節 (9th cent.), 474n.40
Li Chih 李贄 (1527–1602), 491n.11
Li Chih 李智, 345
Li Chih-i 李之儀 (1047–1117), 442n.1
Li Ching-liang 李景亮 (fl. 8th–9th cents.), 485n.36
Li Ching-te 黎靖德 (13th cent.), 459n.14
Li Chün-ming 李俊明 (1176–c. 1256), 455n.4
Li family of the Eastern Capital 東京黎家, 411
Li Fan 李汎 (cs 1506), 454n.1, 494n.38
Li Fang 李昉 (925–96), 434n.18
Li Ho 李賀 (791–817), 494n.35
Li Huo 李活, 345
Li Jih-hua 李日華 (early 16th cent.), 427n.14, 429n.3, 437n.46, 449n.26, 453n.32, 461n.35, 466n.24, 470n.49, 472nn.17, 22, 484n.30, 497n.65, 498n.77
Li K'ai-hsien 李開先 (1502–68), 421n.1, 446n.25, 450n.6, 464n.9, 465n.9, 495n.44, 496n.53
Li K'ai-hsien chi 李開先集, 446n.25, 450n.6, 465n.9, 495n.44, 496n.53
Li Kang 李綱 (1083–1140), 378, 396, 451n.23, 459n.14, 477n.17, 487n.24, 493n.25
Li Kou 李覯 (1009–59), 495n.49
Li Kuang 李光 (1078–1159), 472n.20
Li Kuei 李貴, 175–77, 384, 393, 456n.6
Li K'uei 李逵, 71, 440n.22
Li Kung-pi 李拱璧, 34, 175–78, 194, 196–203, 205–18, 221–24, 226–28, 231–34
Li Kung-pi's deceased first wife, 196, 201, 211, 213, 216
Li Pai-yao 李百藥 (565–648), 499n.91
Li Pang-yen 李邦彥 (d. 1130), 357–58
Li P'ing-erh 李瓶兒, 35, 87, 116, 210, 315, 412, 416, 420, 424, 426, 428, 431, 433, 477, 486
Li Shan-fu 李山甫 (9th cent.), 425n.21
Li Shang-yin 李商隱 (c. 813–58), 480n.13
Li Shen 李紳 (772–846), 463n.4
li-shih 利市 (profitable business), 456n.10
Li Tao-ching 黎道靜 (13th cent.), 433n.9
Li Tao-ch'un 李道純 (late 13th cent.), 473n.27
Li Te-lin 李德林 (530–90), 499n.91
Li the Third 李三. *See* Li Chih 李智
Li T'ing-chung 李廷忠 (cs 1181), 466n.26
Li Tseng-po 李曾伯 (1198–c. 1265), 454n.1

Li Ts'ui-lien 李翠蓮, 450n.7
Li Ts'un-hsiao 李存孝 (d. 894), 352, 481n.6
Li Tuan 李端 (cs 770), 475n.42
Li Yen 李彦 (d. 1126), 357–58
Li-yüan an-shih yüeh-fu hsin-sheng 梨園按試 樂府新聲, 429n.4, 438nn.14, 15, 463n.4
Li Yüan Wu-chiang chiu chu-she 李元吳江救 朱蛇, 456n.17
Li Yün-ch'ing te-wu sheng-chen 李雲卿得悟昇 真, 436n.33, 453n.32, 489n.45
Liang Ch'en-yü 梁辰魚 (1519–91), 431n.22, 463n.3, 467n.27
Liang Han chi 兩漢紀, 496n.62
Liang-shan ch'i-hu nao T'ung-t'ai 梁山七虎鬧 銅臺, 468n.32, 469n.38
Liang-shan Marsh 梁山泊, 70–71, 130–31, 138, 341, 349
Liang-shan wu-hu ta chieh-lao 梁山五虎大劫 牢, 454n.35, 459n.12
Liang shu 梁書, 488n.32
Liang Yin 梁寅 (1303–89), 434n.18
Liao 遼, 379, 396
Liao bandits 遼寇, 379
Liao-tung 遼東, 433n.10
Liao-yang hai-shen chuan 遼陽海神傳, 484n.27
Lieh-kuo chih-chuan 列國志傳, 423nn.11, 13, 432n.3, 433nn.6, 12, 435n.28, 437n.45, 445n.20, 446n.27, 467nn.28, 30, 473n.31, 475n.45, 476nn.2, 11, 478n.3, 481n.4, 488n.32, 489n.44, 490n.46, 492n.22, 494n.42, 495nn.49, 50, 500n.98
Lieh-tzu 列子, 347
Lien-huan chi 連環記, 459n.12, 465n.17, 472n.17, 479n.3, 492n.19, 494nn.41, 42, 496n.53
Lin Chang 臨章 (1551–99), 493n.25
Lin Chin-yang 林近陽 (early 17th cent.), 423n.13
Lin-ch'ing 臨清, 4, 8, 14, 219–20, 239, 255–56, 260, 265–66, 270, 285–86, 288, 331, 349–51, 353–54, 356, 358, 364, 367–68, 370, 377, 381, 385, 387, 390, 402
Lin Chün 林俊 (1452–1527), 460n.16
Lin Hsiao-hung 林小紅, 2–4
Lin Hung 林鴻 (14th cent.), 471n.8
Lin-t'ao prefecture 臨洮府, 230
Lin Ts'ai-hung 林彩虹, 2–4
Ling Ching-yen 凌景埏, 424n.14, 427n.14
Ling-hu Te-fen 令狐德棻 (583–666), 490n.46
Ling, Master 靈先生, 204–6
Ling-pi Stockade 靈壁寨, 413–14
Ling-tsun 令遵 (845–919), 459n.14
literary tales 文言小說, 423n.13, 427n.14, 437nn.38, 45, 50, 445n.20, 455nn.4, 5, 458n.8, 471n.8, 472n.17, 474n.37, 484n.27, 485n.36, 494n.35, 499n.91
Little Iron Rod 小鐵棍, 184, 289
Liu An 劉安 (179–122 B.C.), Prince of Huai-nan, 457n.3
Liu An-shih 劉安世 (1048–1125), 489n.45
Liu Ch'ang-ch'ing 劉長卿 (cs 733), 492n.25
Liu Ch'en 劉晨, 465n.16

Liu Ch'en-weng 劉辰翁 (1232–97), 493n.25
Liu Chi 劉基 (1311–75), 451n.19, 457n.1
Liu Ch'i-ch'ing shih-chiu Wan-chiang Lou chi 柳耆卿詩酒翫江樓記, 458n.10
Liu Chieh 劉節 (1476–1555), 492n.19, 498n.80
Liu Chih-yüan 劉知遠 (895–948), 457n.3, 485n.42
Liu Chih-yüan 劉志淵 (13th cent.), 455n.4
Liu Chih-yüan chu-kung-tiao [chiao-chu] 劉 知遠諸宮調校注, 485n.42, 496n.61
Liu Ch'ung-yung 劉沖用 (9th cent.), 447n.10
Liu Ch'ün 劉群, 472n.19
Liu, Dame 劉婆子, 182–83
Liu Fang-p'ing 劉方平 (8th cent.), 460n.17
Liu Fu 劉斧 (fl. 1040–1113), 455n.4
Liu Hai 劉海, 211, 462n.41
Liu Hsü 劉昫 (887–946), 452n.24
Liu I-chih 劉一止 (1079–1160), 441n.28
Liu I-ch'un 劉一春, 437n.45
Liu Kao 劉高, 120, 123
Liu K'o-chuang 劉克莊 (1187–1269), 461n.32
Liu Kuo 劉過 (1154–1206), 430n.22
Liu Liang-ch'en 劉良臣 (1482–1551), 452n.24
Liu Lin 劉琳, 485n.4
Liu Ling 劉伶 (3rd cent.), 454n.4
Liu Nien-tzu 劉念茲, 425n.18
Liu Ping-chung 劉秉忠 (13th cent.), 453n.35
Liu the Second 劉二, 266, 269–73, 277, 286, 288, 331, 370, 374–78, 381, 385, 391
Liu Shang 劉商 (late 8th cent.), 454n.1
Liu sheng mi Lien chi 劉生覓蓮記, 437nn.45, 46, 446n.7, 452n.23, 476n.15, 486n.4, 494n.35
Liu Shih-chung 劉時中 (14th cent.), 438n.13, 467n.31
Liu-shih chung ch'ü 六十種曲, 421nn.1, 3, 422n.8, 423nn.11, 13, 424n.17, 425nn.19, 21, 427nn.11, 14, 430nn.19, 22, 431n.22, 432nn.35, 3, 434n.18, 439n.10, 443n.11, 449n.26, 454n.36, 468n.34, 478n.3
Liu T'ing-hsin 劉庭信 (14th cent.), 484n.30
Liu Ts'ang 劉倉, 14, 16
Liu-tsu ta-shih fa-pao t'an-ching 六祖大師法 寶壇經, 434n.21
Liu Ts'ui 柳翠, 447n.10
Liu Tui 劉兌 (early 15th cent.), 430n.22
Liu Wen-tien 劉文典 (b. 1893), 457n.3
Liu Yen-ch'ing 劉延慶 (1068–1127), 396
Liu Yin 劉因 (1249–93), 454n.1
Liu Yung 柳永 (cs 1034), 442n.4, 454n.4, 482n.11, 486n.6
Liu Yü-hsi 劉禹錫 (772–842), 445n.22, 447n.11, 454n.1
Lo Ch'in-shun 羅欽順 (1465–1547), 474n.40
Lo Ch'ing 羅清 (1442–1527), 436n.30, 439n.6, 444n.11
Lo Kuan-chung 羅貫中 (14th cent.), 429n.3

Lo Mao-teng 羅懋登 (late 16th cent.), 422n.9
Lo-yang洛陽, 445n.20
Lo-yang san-kuai chi 洛陽三怪記, 445n.20, 450n.11, 484n.25
Lo Yeh 羅鄴 (9th cent.), 449n.1
Lo Yeh 羅燁 (13th cent.), 485n.45
Lo Yin 羅隱 (833–909), 449n.1, 493n.30
Lord of Destiny of the Nine Heavens 九天 司命, 56
Lord of the East 東君, 98
Lord of Heaven 天公, 1
Lu 魯, 55
Lu Ch'ien 盧前 (b. 1905), 431n.25
Lu Chih 盧摯 (cs 1268), 423n13, 451n.19, 474n.40, 485n.44
Lu Ch'in-li 逯欽立, 470n.46
Lu Hsün 魯迅 (1881–1936), 425n.18, 427n.14
Lu Ko 盧格 (cs 1481), 455n.5
Lu Kuei-meng 陸龜蒙 (fl. 865–881), 454n.1
Lu Kung 路工, 446n.25
Lu Ping 盧炳 (early 13th cent.), 463n.3, 493n.25
Lu Ping-i 陸秉義, 143–44, 219, 351–55, 358, 362–64, 370–71, 374, 376–78
Lu the Second 陸二郎. *See* Lu Ping-i
Lu-shan Yüan-kung hua 廬山遠公話, 434n.21, 459n.14
Lu Ts'ai 陸采 (1497–1537), 427n.11, 428n.14, 434n.18
Lu T'ung 盧仝 (d. 835), 461n.32
Lu Wen-kuei 陸文圭 (1256–1340), 493n.25
Lu Yu 陸游 (1125–1210), 461n.38
Lun-yü 論語, 438n.6, 446n.5, 469n.43
Lun-yü yin-te 論語引得, 438n.6, 446n.5, 469n.43
Lung-men yin-hsiu 龍門隱秀, 477n.2
Lü Ch'un-yang tien-hua tu Huang-lung 呂純 陽點化度黃龍, 440n.17
Lü Meng 呂蒙 (178–219), 391, 491n.2
Lü Meng-cheng 呂蒙正 (946–1011), 480n.5
Lü Meng-cheng ch'üan-shih wen 呂蒙正勸世 文, 480n.5
Lü Pen-chung 呂本中 (1084–1145), 451n.19
Lü Pu-wei 呂不韋 (d. 235 B.C.), 457n.3
Lü Sheng-chi 呂勝己 (12th cent.), 483n.18
Lü-shih ch'un-ch'iu 呂氏春秋, 457n.3, 500n.98
Lü Tung-pin 呂洞賓 (9th cent.), 59, 435n.26, 440n.17, 441n.28, 443n.11, 447n.10, 448n.26, 454n.1, 458n.5, 494n.42
Lü Tung-pin fei-chien chan Huang-lung 呂 洞賓飛劍斬黃龍, 443n.11, 448n.17, 452nn.25, 26, 474n.33, 497n.69, 499n.96
Lü Tung-pin hua-yüeh shen-hsien hui 呂洞賓 花月神仙會, 441n.28, 466n.24, 483n.22
Lü-weng san-hua Han-tan tien 呂翁三化邯鄲 店, 448n.26, 473n.27

Ma Chih-yüan 馬致遠 (c. 1250–c. 1325), 445n.24

Ma T’ung-po 馬通伯, 468n.34
Ma Yü 馬鈺 (1123–83), 450n.6, 452nn.25, 26, 471nn.12, 15, 473n.33, 483n.18, 495n.44, 499n.92
magic rhinoceros horn 靈犀, 26
Magnetite 定磁, 75
Man-t’ang 滿堂, 218
mandarin orange peel 陳皮, 22
Mao P’ang 毛滂 (1067–c. 1125), 454n.1
Maudgalyāyana 目連, 421n.3
Mei Chieh 梅節, 440n.16, 460n.20, 461n.25
Mei Hsing cheng-ch’un 梅杏爭春, 492n.24
Meng Ch’ang 孟昶 (919–65), 476n.7
Meng Chiao 孟郊 (751–814), 493n.25
Meng-chou 孟州, 120, 443n.10
Meng the Elder 孟大, 209
Meng the Elder’s wife 孟大妗子, 209–10
Meng Hao-jan 孟浩然 (689–740), 460n.17
Meng Huo 孟獲 (3rd cent.), 391, 491n.1
Meng Jui 孟銳, 209, 223–24
Meng Jui’s wife 孟二妗子, 209–10
Meng-liang lu 夢粱錄, 455n.5
Meng the Second 孟二. *See* Meng Jui
Meng Yü-lou 孟玉樓, 7–8, 12, 25, 30, 32, 34–37, 54–55, 76, 82–83, 95, 99, 106, 124, 144–47, 154, 157–59, 162–66, 168–75, 177–78, 180–81, 183, 194, 196–214, 216, 221–28, 231–34, 290, 315, 321, 420
Meng Yü-lou’s elder sister 孟大姨. *See* Han Ming-ch’uan’s wife, née Meng
Meng Yü-lou’s son by Li Kung-pi, 205
Meng Yüan-lao 孟元老 (12th cent.), 455n.5
Meng Yüeh-mei hsieh-hen Chin-hsiang T’ing 孟月梅寫恨錦香亭, 462n.42
mercury 水銀, 22, 75
Miao barbarians 苗, 379
Miao Ch’ing 苗青, 1–4
milky way 銀河, 27, 168
Ming Ch’eng-hua shuo-ch’ang tz’u-hua ts’ung-k’an 明成化說唱詞話叢刊, 422n.8, 457n.3, 467n.31
Ming-Ch’ing hsi-chien hsiao-shuo ts’ung-k’an 明清稀見小說叢刊, 471n.8
Ming-Ch’ing shan-pen hsiao-shuo ts’ung-k’an, ch’u-pien 明清善本小說叢刊,初編, 423n.13
Ming-Ch’ing shan-pen hsiao-shuo ts’ung-k’an, ti-erh chi 明清善本小說叢刊,第二輯, 423n.11
Ming-chou 明州, 193
Ming-chu chi 明珠記, 434n.18, 458nn.5, 10, 459n.13, 491nn.6, 10, 494n.42, 496n.51
Ming-feng chi 鳴鳳記, 421n.3, 446n.25, 457n.1, 469n.43, 481n.4, 485n.2, 487n.26, 494n.39, 498n.74, 500n.100
Ming-hsin pao-chien 明心寶鑑, 422n.8, 426n.23, 432n.35, 438n.6, 442n.2, 446n.3, 448n.26, 454n.3, 457n.5, 467n.31, 469n.43, 470n.46, 471n.7, 477n.1, 481n.1, 485n.1,

497nn.69, 70
Ming-jen tsa-chü hsüan 明人雜劇選, 431n.22, 433n.4, 435n.23, 440n.22, 459n.11, 468nn.31, 32, 484n.31
Ming-kung shu-p'an ch'ing-ming chi 名公書 判清明集, 475n.2, 481n.4, 497n.68
Ming-pen 明本 (1263–1323), 448n.18
Ming-wu 明悟. *See* Hsi-men Hsiao-ko
Mo Ch'i-yen 莫起炎 (1226–94), 473n.33
Mohammedans, 208
Moon and the Zither, The (West and Idema), 426n.5
Mount Lu 廬山, 434n.21
Mount T'ai 泰山, 54–55, 61–62, 65–66, 69, 76, 82, 354, 408, 419
Mount Wu-t'ai 五臺山, 144–45, 448n.16
Mu-jung Te 慕容德 (336–405), 473n.27
Mu-lien chiu-mu ch'üan-shan hsi-wen 目連 救母勸善戲文, 421n.3, 422n.8, 425n.21, 435n.28, 446n.27, 448n.25, 452nn.23, 24, 456n.15, 459nn.13, 14, 463nn.3, 4, 465n.17, 468n.31, 469nn.43, 44, 471n.8, 479n.3, 486n.11, 487n.26, 488n.35, 489n.42, 495n.44, 500n.99
Mu-tan t'ing 牡丹亭, 444n.11, 453n.32, 456n.16, 459n.13, 461n.35, 463n.3, 467n.28, 484n.31, 498n.77
musical instruments: balloon guitar (*See in same entry* p'i-p'a); bell 鐘,鈴, 161, 164, 246–47, 324, 381, 384, 408; bugle 畫角, 5, 408; clapper 板,梆子, 178, 228, 246–47, 251, 265, 324, 327; cloud-shaped gong 雲 板, 161, 274; drum 鼓, 5, 161, 164, 345, 347–48, 353, 386, 409; flute 笛,簫, 265, 320, 353; gong 鑼,金, 265, 285, 386, 398; moon guitar 月琴, 402; p'i-p'a 琵琶, 106, 116–17, 219, 266, 285, 287, 316–17; pipe 笙,管, 265, 309, 348, 353–54; psaltery 箏, 12, 316–17; samisen 絃子, 14; wooden fish 木魚, 161, 409
My Own Tavern 洒家店, 266, 269–70, 277, 284–86, 288–89, 374, 376, 378

Nan Ch'i shu 南齊書, 461n.31
Nan Hsi-hsiang chi 南西廂記 (Li Jih-hua), 427n.14, 429n.3, 437n.46, 449n.26, 453n.32, 461n.35, 466n.24, 470n.49, 472nn.17, 22, 484n.30, 497n.65, 498n.77
Nan Hsi-hsiang chi 南西廂記 (Lu Ts'ai), 428n.14
Nan-k'o meng chi 南柯夢記, 464n.9
Nan-kung tz'u-chi 南宮詞紀, 461n.38, 485n.42
Nan-pei kung tz'u-chi 南北宮詞紀, 428n.21, 461n.38
Nan-pei kung tz'u-chi chiao-pu 南北宮詞紀校 補, 428n.21
Nan Sung chih-chuan 南宋志傳, 422n.10, 433nn.6, 12, 449n.3, 455n.5, 465n.9, 467nn.28, 29, 30, 468n.34, 469n.42, 470n.5, 479n.3, 492n.17, 494n.38, 497n.66
Nanking 南京, 344
Nao Fan-lou to-ch'ing Chou Sheng-hsien 鬧樊 樓多情周勝仙, 440n.12, 496n.61, 498n.84
Naquin, Susan, 434n.19, 448n.16
Nest of Orioles and Swallows 鶯燕巢, 100
New Canal 新河, 10
Nieh I-chung 聶夷中 (cs 871), 476n.9
Nieh Sheng-ch'iung 聶勝瓊 (12th cent.), 486n.11
Nieh Yin-niang 聶隱娘, 499n.91

Nien-mo-ho 粘沒喝. *See* Wan-yen Tsung-han
Nine Heavens 九天, 56
Nü ku-ku shuo-fa sheng-t'ang chi 女姑姑說法 陞堂記, 458n.11, 469n.44, 471n.8
Nymph of the Hsiang River 湘妃, 339

Orion and Antares 參商, 243, 470n.50
Ou-yang Hsiu 歐陽修 (1007–72), 441n.28, 468n.34, 474n.35, 482n.11

Pa-i chi 八義記, 443n.11, 449n.26, 455n.4, 457n.3, 465n.9, 468nn.34, 37, 474n.34, 477n.2, 489n.42, 495n.44, 497n.68
Pai-chia kung-an 百家公案, 421n.4, 428n.16, 444n.18, 445n.22, 446n.4, 449n.1, 450n.8, 458n.10, 465n.13, 466nn.22, 23, 468n.37, 471n.14, 473n.32, 475n.47, 476n.11, 481n.4, 483n.21, 485n.43, 486n.4, 488n.32, 489n.42, 494n.42, 498nn.75, 81, 83, 84, 85, 500nn.96, 98
Pai Niang-tzu yung-chen Lei-feng T'a 白娘子 永鎮雷峰塔, 426n.21, 443n.11, 458n.9, 481n.4, 482n.15, 483n.21, 484nn.23, 28, 31
Pai-p'ao chi 白袍記, 465n.9, 498n.75
Pai P'u 白樸 (1226–c. 1306), 441n.28, 474n.49
Pai-she chi 白蛇記, 448n.25, 450n.6, 454n.36, 462n.45, 491n.4
Pai-t'u chi 白兔記, 425n.21, 443n.11, 446n.25, 448n.26, 454nn.36, 1, 457n.3, 459n.13, 460n.24, 461n.28, 464n.8, 465n.17, 488nn.35, 36, 489n.42, 495n.44, 497n.68, 498nn.80, 84
Pai-yüeh t'ing chi 拜月亭記, 444n.12, 476n.6, 480n.17, 482n.7, 498nn.77, 78
painting, 285, 463n.2
Palace of Clustered Pearls 蕊珠宮, 168
Palace of the Moon 廣寒宮, 179
Pan-erh 伴兒, 292, 298
Pan Ku 班固 (32–92), 478n.7
P'an Chin-lien 潘金蓮, 8, 12, 15–39, 41–49, 51–55, 72–73, 75–87, 89–92, 94, 99–101, 103–11, 113–14, 116–17, 119–29, 131–44, 148, 153, 159–60, 164–66, 168, 170–71, 181–83, 208–10, 221, 224–25, 246, 249, 313, 315, 331, 335, 363, 411, 416, 420, 431n.31
P'an Chin-lien's maternal aunt's daughter, 29
P'an the Fifth 潘五, 283, 285–86, 288
P'an the Fifth's deceased first wife, 283
P'an the Fifth's mother, 283
P'an, Old Mrs. 潘姥姥, 25, 28–29
P'ang Ch'un-mei 龐春梅, 12, 17, 19, 22–27, 29, 31, 34–35, 37–39, 41, 43–52, 72, 75, 77, 82–83, 85–94, 99–100, 110, 114, 116–17, 119, 132, 137–44, 147–50, 159–60, 163–74, 181, 192–94, 224, 274–83, 285–86, 296–303, 306–20, 328, 330–39, 341–45, 347–53, 358, 364, 367, 370, 377, 380–81, 383–86, 388–89, 390, 392–96, 398, 400–401, 412, 420
P'ang Ch'un-mei's deceased mother, 170
P'ang Ch'un-mei's son. *See* Chou Chin-ko
P'ang Yün 龐蘊 (d. 808), 425n.18
Pao, Academician 包龍圖. *See* Pao Cheng
Pao Cheng 包拯 (999–1062), 467n.31, 475n.42

Pao-chien chi 寶劍記, 421n.1, 440n.22, 442n.4, 444n.17, 448n.25, 453n.34, 466n.19, 467n.31, 469n.40, 470n.46, 474nn.34, 35, 476n.11, 481n.71, 487n.26, 489n.42, 491n.10, 494n.41, 495n.44, 499n.94
pao-chüan 寶卷, 19, 20, 25, 44, 46, 290, 427n.10, 428n.15, 431n.28, 435n.29, 436nn.30, 33, 439n.6, 441n.28, 444n.11, 459nn.14, 15, 483n.18
Pao-chüan ch'u-chi 寶卷初集, 431n.28, 435n.29, 436nn.30, 33, 439n.6, 441n.28, 444n.11, 459nn.14, 15, 483n.18
Pao Lung-t'u Ch'en-chou t'iao-mi 包龍圖陳州 糶米, 467n.31
Pao-p'u tzu 抱朴子, 496n.58
Pao-ying Lake 寶應湖, 2
Peach Blossom Spring 桃源, 179, 465n.16
Pei-Ch'i shu 北齊書, 499n.91
Pei-kung tz'u-chi wai-chi 北宮詞紀外集, 428n.21
Pei Sung chih-chuan 北宋志傳, 422n.10, 447n.12, 467n.30, 468n.34, 471n.5, 479n.3, 489n.44, 490n.46, 492nn.22, 24
P'ei Hsing 裴鉶 (825–80), 499n.91
P'ei Hsing Ch'uan-ch'i 裴鉶傳奇, 499n.91
P'ei Hsiu-niang yeh-yu Hsi-hu chi 裴秀娘夜游 西湖記, 425n.18, 483n.18
P'ei Sung-chih 裴松之 (372–451), 487n.21
P'eng Hua 彭華 (1432–96), 495n.51
P'eng Ju-li 彭汝礪 (1042–95), 472n.17
P'eng Tse 彭澤 (cs 1490), 462n.1, 493n.25
P'eng Yüeh 彭越 (d. 196 B.C.), 352, 481n.6
physiognomy, 325–27, 438n.10
P'i-p'a chi 琵琶記, 432n.35, 442n.4, 444n.14, 450n.6, 455n.5, 459nn.13, 14, 467n.31, 480n.17, 486n.10, 489n.42, 495n.44, 499n.90
pick-me-up 扶頭,頭腦, 288, 363
Pien-liang 汴梁, 402
pien-wen 變文, 434n.21, 443n.9
Pilgrims and Sacred Sites in China (Naquin and Yü), 434n.19, 448n.16
pinellia 半夏, 22
Ping-ling 炳靈, 56, 434n.16
P'ing-an 平安, 43, 46, 48, 80, 84, 178, 289, 292–95, 298, 301, 303, 305–7, 335, 343
p'ing-hua 平話, 431n.28, 434n.17, 447n.13, 460n.16
plum blossoms, 35, 47, 129, 180, 333, 372
Plum in the Golden Vase, The, Volume One (Roy), 426nn.1, 5, 428n.19, 429nn.1, 2, 4, 431nn.23, 26, 30, 31, 437n.49, 439nn.16, 18, 1, 440n.13, 451n.20, 452n.27, 460nn.18, 19, 22, 461n.30, 462n.41, 465n.16, 475n.1, 476n.16, 477n.21, 479n.1, 480n.9, 481n.18, 483n.16
Plum in the Golden Vase, The, Volume Two (Roy), 438n.13, 443n.6, 448n.24, 449n.5, 456n.8, 461nn.27, 29, 462n.40, 464n.5, 465n.12, 469n.41, 470n.49, 474n.35, 475n.4, 478n.10, 480nn.10, 12, 481n.19, 486nn.8, 12
Plum in the Golden Vase, The, Volume Three (Roy), 424n.16, 426n.3, 433n.11, 438n.12, 451n.21, 457n.22, 470nn.50, 1, 471n.7, 478n.5, 480n.17, 481n.19, 482nn.8, 12, 497n.71

Plum in the Golden Vase, The, Volume Four (Roy), 429n.9, 432n.1, 438n.3, 444n.19, 448n.20, 460n.21, 476nn.10, 16, 480n.16, 488n.31
Po Chü-i 白居易 (772–846), 441n.28, 454n.1, 455n.5, 460n.24, 465n.15, 482n.11, 485n.44
P'o feng-shih 破風詩, 443n.11
P'o-hsieh hsien-cheng yao-shih chüan 破邪顯 正鑰匙卷, 444n.11
P'o-yao chi 破窑記, 432nn.35, 2, 444n.11, 448n.25, 451n.23, 452n.24, 454n.36, 455n.5, 458n.11, 460n.16, 461n.37, 465n.9, 468n.37, 471n.8, 481n.17, 488n.35, 489n.42, 490n.47, 495n.51, 497nn.66, 68, 498nn.77, 84
Portal Sentinel 戶尉, 137
precious vase 寶瓶, 208, 347
Pu-hu-mu 不忽木 (d. 1300), 495n.51
P'u-chi 普濟 (1179–1253), 425n.21
P'u-ching 普靜 (d. 1586), 436n.34, 441n.28
P'u-ching 普靜, 66–68, 391, 407–13, 416–19, 436n.34
P'u-ching ju-lai yao-shih pao-chüan 普靜如來 鑰匙寶卷, 441n.28, 447n.14
P'u-ming 普明 (early 12th cent.), 428n.15
P'u-ming 普明 (d. 1562), 435n.29
P'u-ming ju-lai wu-wei liao-i pao-chüan 普明 如來無為了義寶卷, 435n.29, 440n.21, 446n.7, 471n.15, 499n.92
P'u-tung Ts'ui Chang chu-yü shih-chi 蒲東崔 張珠玉詩集, 480n.17
Purple Elysium 紫府, 168

Queen Mother of the West 西王母, 58

Radix Achyranthis 牛膝, 75
Radix Euphorbiae 甘遂, 75
Radix Knoxiae 大戟, 75
Records of the Grand Historian of China (Watson), 433n.8, 482n.6
red cicada 紅娘子, 22
reincarnation, 141, 145, 177, 193, 207, 287, 410–12, 417
Rhetoric of Chin p'ing mei, The (Carlitz), 427n.10, 436n.34
River of Weak Water 弱水, 56, 433n.9
Roy, David T., 424n.16, 426nn.1, 3, 5, 428n.19, 429nn.1, 2, 4, 9, 431nn.23, 26, 30, 31, 432n.1, 433n.11, 437n.49, 438nn.3, 12, 13, 439nn.16, 18, 1, 440n.13, 443n.6, 444n.19, 448nn.20, 24, 449n.5, 451n.20, 452n.27, 456n.8, 457n.22, 460nn.18, 21, 461nn.27, 29, 462n.40, 464n.5, 465nn.12, 16, 469n.41, 470nn.49, 50, 1, 471n.7, 474n.35, 475n.1, 476nn.4, 10, 16, 477n.21, 478nn.5, 10, 479n.1, 480nn.9, 10, 12, 16, 17, 481n.18, 482nn.8, 12, 483n.16, 486nn.8, 12, 488n.31, 497n.71
rulers, 96, 110, 120, 133, 202–3, 232, 274, 298, 305, 341, 349–50, 378–79, 386, 395–96, 398, 400, 402, 419, 424n.14, 428nn.18, 19, 433n.8, 438n.10, 444n.14, 447n.10, 451n.23, 452n.24, 455n.5, 458n.11, 468n.37, 469n.43, 473n.32, 476n.7, 487n.28, 488n.32, 497n.72

Safflower Clean-Sweeper 紅花一掃光, 75
Śākyamuni, 452n.25
Sal Ammoniacum 磠砂, 75

saltpeter 芒硝, 75
San hsien-shen Pao Lung-t'u tuan-yüan 三現 身包龍圖斷冤, 475n.42, 481n.6
San-kuo chih 三國志, 472n.17, 487n.21
San-kuo chih p'ing-hua 三國志平話, 431n.28, 438n.5, 442n.4, 447n.13, 457n.2, 464n.9, 472n.20, 473n.31, 476n.11, 484n.31, 486n.4, 492n.17, 498n.73
San-kuo chih t'ung-su yen-i 三國志通俗演 義, 429n.3, 431n.28, 433n.12, 435nn.21, 23, 436nn.30, 33, 442n.4, 445nn.20, 21, 22, 456n.16, 457n.2, 458n.10, 459n.12, 467n.28, 469nn.43, 44, 470n.5, 471n.15, 472n.20, 481n.4, 482n.15, 484n.31, 486n.4, 487n.21, 489n.45, 490nn.46, 48, 492nn.17, 19, 494n.35, 495n.43, 496n.51, 499n.96
San-ming t'ung-hui 三命通會, 429n.3
San-pao t'ai-chien Hsi-yang chi t'ung-su yen-i 三寶太監西洋記通俗演義, 422n.9, 425nn.18, 21, 429n.6, 432n.33, 433nn.4, 12, 435nn.21, 26, 438nn.2, 9, 441n.26, 443nn.7, 11, 444nn.12, 14, 445nn.20, 22, 446nn.26, 7, 448n.17, 452nn.24, 25, 453n.32, 456nn.15, 19, 20, 460n.15, 465n.17, 466n.19, 467nn.28, 31, 468n.37, 469n.44, 471nn.5, 13, 474nn.33, 37, 475n.45, 476n.11, 479n.3, 481n.17, 482n.15, 483nn.18, 21, 22, 487nn.20, 26, 488nn.32, 35, 38, 489n.44, 490n.49, 491n.7, 494nn.37, 42, 497n.68, 498n.80, 500n.98
San Sui p'ing-yao chuan 三遂平妖傳, 434n.17, 435n.25, 436n.33, 443n.7, 444nn.14, 18, 445n.20, 448n.21, 459n.13, 461n.26, 465n.13, 467n.30, 472n.16, 474n.40, 475nn.42, 45, 481n.4, 488n.37, 492n.22, 496n.61, 499n.91
San-ts'ai t'u-hui 三才圖會, 456n.11, 461n.35
San-yüan chi 三元記, 421nn.1, 3, 424n.14, 448n.21, 485n.40, 486n.4, 487n.26, 489n.42, 498n.84
Sawada Mizuho 澤田瑞穗, 427n.10
Secretio Moschi 麝香, 75
Semen Persicae 桃仁, 75
Sen-lo Palace 森羅殿, 128
Seng-ni kung-fan 僧尼共犯, 468n.31
Seng-ni nieh-hai 僧尼孽海, 438n.4
Seng-pao 僧寶, 10, 15–16, 345
seven material souls 七魄, 128
sexual aids: "Ladies' Delight" 相思套, 49; "The Quavery Voices of Amorous Beauties" 顫聲嬌, 49; silver clasp 銀托子, 49; "Titillating Bell" 勉鈴, 49
sexual practices. *See* anal intercourse; defloration; fellatio; homosexuality
Sha-kou chi 殺狗記, 425n.21, 432n.35, 443n.11, 448n.26, 452n.24, 454n.36, 465n.17, 469nn.38, 43, 44, 470n.46, 471nn.7. 12, 16, 480n.5, 481n.4, 482n.15, 489n.42
Sha Wan-tsai 沙宛在 (16th cent.), 429n.5
Shan-chu 山主 (12th cent.), 447n.11
Shan-pen hsi-ch'ü ts'ung-k'an 善本戲曲叢刊, 477n.20
Shang Lu 商輅 (1414–86), 426n.2
Shang Lu san-yüan chi 商輅三元記, 426n.2, 453n.32, 459n.11, 472n.22, 480n.5, 481n.17, 489n.42, 498n.80
Shansi 山西, 396, 448n.16
Shantung 山東, 4, 69, 134, 175, 283, 349, 379–80, 384, 393, 396, 402, 419, 456n.6
Shao-lin quarterstaff 少林棍, 176, 456n.7

Shao Ts'an 邵璨 (15th cent.), 439n.10
Shao Yung 邵雍 (1011–77), 423n.13, 476n.11, 487n.29, 500n.98
Shen Ching 沈鏡, 411
Shen Ching 沈璟 (1553–1610), 425n.19
Shen Ch'ing 沈鯖 (15th cent.), 422n.8, 423n.11
Shen Chou 沈周 (1427–1509), 442n.4
Shen Hsi 沈禧 (14th cent.), 427n.13
Shen-hsiang ch'üan-pien 神相全編, 438n.10, 459n.11, 471n.16, 473n.29, 478nn.11, 12, 13, 14, 479nn.14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 484n.30, 499n.90
Shen Hsiao-kuan i-niao hai ch'i-ming 沈小官 一鳥害七命, 445n.20, 446n.2, 481n.4
Shen Pei-tsung 沈北宗, 486n.4
Shen Pin 沈彬 (10th cent.), 463n.4
Shen Shou-hsien 沈受先 (15th cent.), 421n.1
Shen Shou-shan 沈守善, 411
Shen T'ai 沈泰 (17th cent.), 465n.16
Shen Ts'ai 沈采 (15th cent.), 425n.21, 426n.22, 454n.36
Shen Tuan-chieh 沈端節 (12th cent.), 455n.5
Shen T'ung 沈通, 411
Shen Ying 沈瀛 (cs 1160), 455n.4
Shen Yüeh 沈鉞, 411
Sheng-chin 生金, 300
Sheng-Ming tsa-chü, erh-chi 盛明雜劇, 二集, 465n.16
Sheng-shih hsin-sheng 盛世新聲, 442n.30, 443n.8, 451n.18, 457n.1, 472n.22, 478n.4
Shensi, 230, 396
shih 柿 (persimmon), 456n.10
Shih Chen-jen ssu-sheng so pai-yüan 時真人 四聖鎖白猿, 425n.19, 453n.32, 466n.22
Shih Chien 史鑑 (1434–96), 455n.4, 464n.8
Shih En 施恩, 120, 122
Shih Hao 史浩 (1106–94), 453n.31
Shih-hou chi 獅吼記, 423n.13, 469n.44
Shih Hsiao-yu 史孝友 (cs 1166), 483n.18, 498n.81
Shih Hung-chao 史弘肇 (d. 950), 444n.14
Shih Hung-chao lung-hu chün-ch'en hui 史 弘肇龍虎君臣會, 444n.14, 445n.22, 489n.40, 496n.61
Shih-i chi 十義記, 432n.35, 441n.27, 477n.2
Shih Li-mo 史立模 (cs 1521), 451n.19
Shih-lin kuang-chi 事林廣記, 467n.31
Shih Po-ts'ai 石伯才, 58–63, 65
Shih-san ching ching-wen 十三經經文, 500n.98
Shih-te 拾得 (8th cent.), 482n.9
Shih Tzu-chang 石子章 (13th cent.), 431n.22
Shih-tzu P'o 十字坡, 130, 446n.28
Shih-wu kuan hsi-yen ch'eng ch'iao-huo 十五 貫戲言成巧禍, 437n.46, 446n.4, 470n.3, 471n.16, 472n.18, 476n.11, 487n.23, 496n.61

Shou-t'ing hou nu chan Kuan P'ing 壽亭侯怒 斬關平, 462n.45, 490n.46
Shou-t'ing, Marquis of 壽亭侯. *See* Kuan Yü
Shou-yü shen-fang 壽域神方, 74, 438n.3
Shu 蜀, 491n.2
Shu-i chi 述異記, 424n.18
Shuang-ch'ing pi-chi 雙卿筆記, 494n.35
Shuang-chu chi 雙珠記, 422n.8, 424n.17, 443n.11, 444n.18, 458n.5, 465n.17, 468n.31, 482n.15, 488n.32, 493n.26, 494n.39, 499n.90
Shuang-chung chi 雙忠記, 425n.21, 470n.46, 487n.26
Shuang-lieh chi 雙烈記, 432n.3, 443n.11, 444nn.12, 15, 18, 451n.22, 457n.1, 459n.12, 465n.17, 483n.18, 488n.32, 489n.44
Shui-hu ch'üan-chuan 水滸全傳, 422nn.7, 8, 423n.11, 424n.15, 425nn.18, 19, 20, 428n.18, 429n.3, 433nn.7, 12, 434n.17, 435nn.21, 22, 23, 24, 25, 436nn.32, 33, 37, 437nn.40, 41, 43, 45, 46, 47, 48, 438n.5, 440n.12, 442n.2, 443nn.10, 11, 444nn.13, 14, 15, 17, 445nn.20, 21, 22, 23, 446nn.26, 28, 1, 3, 4, 449n.4, 450n.7, 452nn.23, 25, 453nn.28, 29, 34, 456n.16, 457n.2, 459n.12, 461n.26, 462n.43, 464n.9, 465n.10, 466nn.18, 20, 21, 24, 467nn.28, 30, 468nn.33, 34, 36, 469n.44, 470nn.46, 2, 4, 471n.9, 472nn.16, 20, 21, 23, 473nn.24, 25, 26, 28, 31, 474nn.36, 40, 41, 475nn.45, 2, 476nn.5, 6, 8, 11, 478nn.1, 2, 479nn.2, 3, 480n.11, 481nn.2, 4, 482nn.7, 15, 483nn.19, 21, 484nn.23, 30, 31, 34, 485nn.37, 41, 1, 487nn.17, 18, 20, 22, 23, 27, 488nn.30, 35, 37, 38, 489nn.44, 45, 490nn.46, 49, 51, 52, 55, 491nn.3, 7, 12, 13, 492nn.18, 22, 494nn.35, 42, 496n.57, 497nn.65, 66, 498nn.76, 78, 84, 499nn.91, 93, 94, 500nn.98, 99
Shui-hu hsi-ch'ü chi, ti-erh chi 水滸戲曲集, 第二輯, 421n.1
Shui-hu hsi-ch'ü chi, ti-i chi 水滸戲曲集,第一 集, 440n.22, 461n.31
Shun 舜, 56, 379
Shuo-k'u 說庫, 455n.5
Six Imperial Armies 六軍, 5
Smith, Richard J., 473n.30
Snow Stream Cave 雪澗洞, 66–67 "snowflake" silver 雪花銀, 6, 122, 345
Sou-shen chi 搜神記, 472n.17
South Seas 南海, 98
Sparrow Tongue tea 雀舌茶, 61, 170
Ssu-hsi chi 四喜記, 422n.8, 433n.4, 444n.18, 449n.1, 451n.19, 452n.25, 455n.5, 463n.3, 479n.3, 482n.11, 486nn.4, 7, 13, 490n.46
Ssu-k'ung T'u 司空圖 (837–908), 441n.28
Ssu-ma Hsiang-ju 司馬相如 (179–117 B.C.), 459n.11
Ssu-ma Kuang 司馬光 (1019–86), 431n.28, 478n.7, 482n.11, 491n.11
Ssu-ma Kuang tsou-i 司馬光奏議, 431n.28, 491n.11
Ssu-pu pei-yao 四部備要, 473n.27
Ssu-sheng chiao Fan Chang chi-shu 死生交范 張鷄黍, 481n.4
Ssu-sheng yüan 四聲猿, 459n.14, 467n.28, 468n.31
Ssu-shih hua-yüeh sai chiao-jung 四時花月賽 嬌容, 440n.14
Ssu-shu 四書, 477n.3
Ssu-shu chang-chü chi-chu 四書章句集注, 477n.3
Ssu wu-hsieh hui-pao 思無邪匯寶, 428n.18, 438n.4

Su Ch'ang-kung Chang-t'ai Liu chuan 蘇長 公章臺柳傳, 424n.14
Su Che 蘇轍 (1039–1112), 499n.95
Su-chou 蘇州, 344
Su Fu-chih 蘇復之 (14th cent.), 425n.21
Su Shih 蘇軾 (1037–1101), 423n.14, 424n.14, 427nn.11, 13, 449n.6, 473n.27, 485n.44, 493n.29, 499n.91
Su Shih shih-chi 蘇軾詩集, 423n.14
Su Shih wen-chi 蘇軾文集, 473n.27, 499n.91
Su Tzu-wen 蘇子文 (16th cent.), 440n.19, 441n.25, 466n.24
Su Wu 蘇武 (140–60 B.C.), 495n.51
Su Wu mu-yang chi 蘇武牧羊記, 495n.51
Su Ying huang-hou ying-wu chi 蘇英皇后鸚 鵡記, 444n.14, 487n.26, 500n.96
Suburban Sacrifice to Heaven 郊天, 120, 133
Sui Shu-sen 隋樹森 (1906–89), 423n.13, 424n.14, 428n.21, 429n.4
Sui-T'ang liang-ch'ao shih-chuan 隋唐兩朝史 傳, 429n.3, 435n.28, 436n.33, 445nn.20, 21, 22, 452n.24, 456n.16, 458n.10, 466n.21, 467n.28, 472n.20, 475n.45, 478n.1, 479n.3, 480n.7, 481n.4, 488n.32, 489n.44, 490n.46, 491n.13, 492n.22, 494n.35, 496n.51, 500nn.96, 100
suicide, 73, 183, 236–37, 239, 241, 244–45, 249, 264, 281, 289, 385, 390, 412
Sun Chi 孫紀, 240–41
Sun Chou-ch'ing 孫周卿 (14th cent.), 474n.40
Sun Ch'ung-t'ao 孫崇濤, 447n.11
Sun Erh-niang 孫二娘, 117, 141, 149, 160, 172, 192, 275, 277, 279–82, 297, 300, 302, 312, 336–38, 344, 350, 386, 392, 394–95, 398, 400–401
Sun Erh-niang's maidservant, 296–97, 299–300, 302
Sun Erh-niang's maidservant's father, 300
Sun Hsüeh-o 孫雪娥, 35, 54–55, 76, 83, 90, 99, 101–2, 144–50, 154, 174, 178–94, 196, 269, 280–89, 297, 331, 378, 381, 385, 412, 416
Sun Pi-lien 孫碧蓮, 437n.45
Sun Ti 孫覿 (1081–1169), 461nn.32, 38
Sung Biographies (Franke), 483n.16
Sung Ch'i 宋祁 (998–1061), 468n.34
Sung Chiang 宋江 (fl. 1117–21), 54, 69–71, 341, 349
Sung Chih-wen 宋之問 (cs 675, d. 712), 442n.4
Sung Fang-hu 宋方壺 (14th cent.), 442n.30, 451n.23, 452n.24, 455n.4
Sung Hui-lien 宋惠蓮, 183, 412, 416
Sung-jen i-shih hui-pien 宋人軼事彙編, 445n.25
Sung shih 宋史, 483n.16, 487nn.24, 25, 490n.46
Sung Ssu-kung ta-nao Chin-hun Chang 宋四 公大鬧禁魂張, 449n.4, 496n.61
Sung ta-chiang Yüeh Fei ching-chung 宋大將 岳飛精忠, 494n.42
Sung Yüan 宋遠 (14th cent.), 458n.8
Sung-Yüan hsi-wen chi-i 宋元戲文輯佚, 462n.42
Swallows' Belvedere 燕子樓, 220, 465n.15
Szechwan, 223, 491n.1

Ta-hsüeh 大學, 477n.3
Ta-i 大義 (d. 818), 440n.15
Ta-Sung chung-hsing yen-i 大宋中興演義, 432n.35, 447n.10, 452n.25, 453n.30, 457n.2, 458n.10, 467nn.29, 30, 470n.5, 474n.33, 479n.3, 488n.35, 490n.46, 492nn.17, 22, 496nn.51, 56, 500nn.97, 98
Ta-T'ang Ch'in-wang tz'u-hua 大唐秦王詞話, 422nn.4, 10, 423n.11, 424n.14, 433n.12, 436n.30, 438nn.5, 9, 441n.28, 442n.4, 445n.20, 447nn.10, 13, 448n.24, 449n.1, 452n.25, 453n.32, 454n.35, 456n.11, 457n.1, 459n.12, 463n.1, 465nn.9, 17, 467nn.28, 30, 468n.31, 470n.46, 475n.45, 477n.2, 480n.4, 481nn.17, 4, 484n.31, 487n.26, 488n.32, 489n.44, 490n.48, 491n.13, 492nn.19, 22, 493n.25, 494n.42, 496nn.51, 53, 497nn.66, 68, 498n.78, 500n.96
Ta-T'ang San-tsang ch'ü-ching shih-hua 大唐 三藏取經詩話, 445n.22, 483n.21, 494n.42
Ta T'ien-tao 達天道, 387
Tai-an 玳安, 42–43, 46, 54, 59, 61–63, 65, 80, 84, 101, 103, 115, 153, 157, 160, 174, 178, 180, 195, 203, 290–95, 297–99, 303, 306–9, 333–37, 407, 409, 413, 415, 417, 419
Tai Piao-yüan 戴表元 (1244–1310), 495n.51
Tai Wang 戴望 (1837–73), 478n.7
Tai-yüeh Temple 岱岳廟, 56–59
T'ai-an prefecture 泰安州, 54–55, 59, 65, 75
T'ai-ch'in 泰欽 (d. 974), 452n.25
T'ai-hu rockery 太湖石, 31
T'ai-kung 太公, 457n.3
T'ai-kung chia-chiao 太公家教, 457n.3, 469n.43
T'ai-p'ing kuang-chi 太平廣記, 434n.18, 485n.36
T'ai Shan: An Account of the Sacred Eastern Peak of China (Baker), 434n.20
T'ai-tsung, Emperor, of the Chin dynasty 金 太宗 (r. 1123–35), 396
T'ai-tsung, Emperor, of the Sung dynasty 宋太宗 (r. 976–97), 447n.10, 462n.1, 469n.43, 473n.32, 476n.7
T'ai-tsung, Emperor, of the T'ang dynasty 唐 太宗 (r. 626–49), 422n.4, 488n.32
T'ai-tzu ch'eng-tao ching 太子成道經, 452n.25
T'ai-yüan prefecture 太原府, 396
Taishō shinshū daizōkyō 大正新脩大藏經, 434n.21, 441n.26, 442n.30
T'an Cheng-pi 譚正璧 (b. 1901), 428n.17
T'an-chou 檀州, 396
T'an-shih wu-wei pao-chüan 嘆世無爲寶卷, 436n.30, 439n.6, 444n.11, 479n.2
T'ang 湯, 56, 379, 488n.31
T'ang chih-yen 唐摭言, 455n.5, 471n.16
T'ang Fu 唐復 (14th cent.), 443n.8
T'ang Hsien-tsu 湯顯祖 (1550–1616), 444n.11, 463n.3, 464nn.8, 9
T'ang Hsien-tsu chi 湯顯祖集, 463n.3
T'ang Kuei-chang 唐圭璋 (b. 1901), 423n.12, 426n.2
T'ang Pao 湯保. *See* Lai-pao
T'ang Po-hu ch'üan-chi 唐伯虎全集, 421n.2
T'ang Shih (14th–15th cents.), 443n.8, 448n.26

T'ang-shu chih-chuan t'ung-su yen-i 唐書志 傳通俗演義, 421n.4, 430n.14, 445n.22, 457n.2, 458n.10, 466n.21, 467nn.28, 29, 469n.38, 481n.4, 490n.48, 492n.22, 496n.56, 499n.91
T'ang Sung ch'uan-ch'i chi 唐宋傳奇集, 427n.14
T'ang Yen-ch'ien 唐彥謙 (9th cent.), 449n.1
T'ang Yin 唐寅 (1470–1524), 421n.2, 424n.14, 451n.19, 462n.1
Tao-chi 道濟 (1148–1209), 436n.30, 497n.70
Tao-chien 道堅, Abbot, 141–44, 162–66, 168–73, 181, 387, 408–9, 417
Tao-ning 道寧 (1053–1113), 448n.18, 474n.38, 491n.7
T'ao Ch'ien 陶潛 (365–427), 470n.46
T'ao Chih 陶埴 (d. 825), 473n.32
T'ao Fu 陶輔 (1441–c. 1523), 471n.8
T'ao, Old Mother 陶媽媽, 196–98, 200–209, 217–18
T'ao Tsung-i 陶宗儀 (c. 1316–c. 1403), 497n.68
Taoism, 3, 54–60, 62, 168, 170, 192, 219, 244, 251, 253, 255–59, 262–64, 266, 272–73, 275–78, 312, 331–32, 334–35, 338, 342, 378, 400, 423n.13, 428n.17, 434n.15, 435n.26, 438n.8, 440n.17, 441n.28, 442n.2, 443n.11, 446n.3, 447n.10, 448n.26, 464n.9
Tathāgata, 435n.29, 441n.28
Temple of the Eastern Peak 岱岳廟, 56–59, 62
Temple of the Goddess of Iridescent Clouds 碧霞宮, 54, 57–59, 61–65, 76
Temple of the Nine Stars 九曜廟, 5, 408
temples, 5, 54, 56–65, 68, 76, 84, 134, 141–45, 151, 160–65, 167, 170–71, 173–74, 181, 189, 224, 251, 255–60, 263, 266, 268–70, 272, 275–77, 320, 331–32, 335, 350, 362, 385, 389, 408–9, 416, 419, 452n.24, 453n.28, 500n.97
ten directions 十方, 145
Ten Kings 十王, 145
Tetrapanax Papyriferus 通草, 75
Three August Ones 三皇, 379, 487n.28
Three Isles 三島, 42
Three Jewels 三寶, 145
three luminaries 三光, 34
Three Treasures三寶, 200, 257
T'ien-pao i-shih chu-kung-tiao 天寶遺事諸 宮調, 424n.14, 442nn.30, 4, 453n.34, 471n.16, 493n.32
T'ien-pao reign period 天寶 (742–56), 424n.14
T'ien-t'ai Mountains 天台山, 42, 465n.16
T'ien-yüan ch'i-yü 天緣奇遇, 445n.20, 484n.27, 486n.15
tigers, 80, 112, 270, 277, 286, 374, 376, 381, 385, 390–91, 397, 406, 444n.14, 456n.6, 468n.32
Ting-chou 定州, 61
Ting Ch'uan-ching 丁傳靖 (1870–1930), 446n.25
T'o-t'o 脫脫 (1313–55), 483n.16
T'ou-pi chi 投筆記, 431n.28, 453n.32, 457n.3, 462n.1, 469n.43, 470n.46, 471n.8
Tripitaka 三藏. *See* Hsüan-tsang

tsa-chü 雜劇, 423n.11, 424n.14, 425n.19, 429n.3, 430n.22, 431n.22, 433n.4, 435n.23, 436n.33, 437n.51, 440nn.14, 17, 22, 442n.2, 443n.11, 448n.26, 454n.35, 458n.11, 459n.11, 461n.31, 462nn.45, 1, 463n.4, 465n.16, 468nn.31, 32, 469n.44, 474n.33, 477n.2, 484n.31, 490n.46, 494nn.40, 42
Ts'ai Ching 蔡京 (1046–1126), 7, 10, 12, 14, 303, 357–58, 360, 363, 388, 460n.16
Ts'ai Ching's wife, 12, 14, 363
Ts'ai Hsiang 蔡襄 (1012–67), 434n.18
Ts'ai-lou chi 彩樓記, 470n.3
Ts'ai Shen 蔡伸 (1088–1156), 424n.14, 451n.19, 453n.35, 468n.35
Ts'ai Yu 蔡攸 (1077–1126), 358
Ts'ai Yü 蔡羽 (d. 1541), 484n.27
Ts'an-T'ang Wu-tai shih yen-i chuan 殘唐五 代史演義傳, 421n.4, 432n.33, 433n.12, 436n.36, 449n.1, 466n.21, 467nn.28, 30, 472nn.17, 20, 473n.31, 484n.28, 487n.26, 491n.10, 492n.22, 500n.96
Tsang Mao-hsün 臧懋循 (1550–1620), 423n.11
Tsang Pu-hsi 臧不息, 241
Tsao-ch'iang district 棗強縣, 132, 202, 234
Tsao-chiao Lin Ta-wang chia-hsing 皁角林大 王假形, 499n.90
Ts'ao Han 曹翰 (924–92), 444n.15
Ts'ao Hsün 曹勛 (1098–1174), 480n.6
Ts'ao-lu chi 草廬記, 432n.33, 495n.50
Ts'ao Po-ch'i 曹伯啟 (1255–1333), 455n.4
Ts'ao Po-ming ts'o-k'an tsang chi 曹伯明錯勘 贓記, 456n.18, 476n.12
Ts'ao Ta-chang 曹大章 (1521–75), 495n.44
Tse-lu 澤潞, 396
Tseng Jui 曾瑞 (c. 1260–c. 1330), 426n.9, 432n.34, 438n.14
Tseng Ti 曾覿 (1109–80), 453n.35
Tseng Tsao-chuang 曾棗莊, 485n.4
Tso-chuan 左傳, 470n.46, 495n.49
Ts'o-jen shih 錯認屍, 445nn.20, 22, 466nn.24, 25, 481n.4, 482n.15, 487n.18, 489n.43
Tsou Hao 鄒浩 (1060–1111), 440n.15
Tsu Ch'ung-chih 祖沖之 (429–500), 424n.18
Tsu-t'ang chi 祖堂集, 425n.18, 426n.2, 460n.15
Tsui-weng t'an-lu 醉翁談錄, 485n.45, 486n.4
Tsui-yü ch'ing 最娛情, 439n.10
Ts'ui Hao 崔顥 (cs 723, d. 754), 465n.14
Ts'ui-hua 翠花, 275, 297, 299, 307
Ts'ui Pen 崔本, 10, 29, 31
Ts'ui Tai-chao sheng-ssu yüan-chia 崔待詔生 死冤家, 454n.1
Ts'ui T'u 崔塗 (cs 888), 463n.4
Ts'ui Ya-nei pai-yao chao-yao 崔衙內白鷂招 妖, 455n.4, 488n.38
Ts'ui Ying-ying 崔鶯鶯, 47, 427n.14, 430n.17, 480n.17
Tsun-sheng pa-chien 遵生八箋, 446n.3
Tsung Ch'en 宗臣 (1525–60), 462n.44, 486n.5

Tsung-kao 宗杲 (1089–1163), 452n.25, 477n.2
Tsung Li 宗力, 472n.19
Tsung-pao 宗寶 (13th cent.), 434n.21
Tsung Tse 宗澤 (1059–1128), 419
tsung-tzu 粽子, 337, 480n.9
Tu An-shih 杜安世 (11th cent.), 442n.4
Tu Fu 杜甫 (712–70), 492n.17, 494n.38, 496nn.52, 59
Tu Kao 杜羔 (late 8th cent.), 479n.24
Tu Kao's wife (late 8th cent.), 479n.24
Tu Li-niang mu-se huan-hun 杜麗娘慕色還 魂, 450n.12, 453n.32, 483n.22, 493n.26
Tu Mu 杜牧 (803–52), 477n.17, 492n.16
Tu Wen-lan 杜文瀾 (1815–81), 464n.9
Tu Ying-t'ao 杜穎陶, 440n.22
Tuan Ch'eng-chi 段成己 (1199–1279), 466n.26
Tuan Ch'eng-shih 段成式 (803–63), 500n.98
Tuan-fa chi 斷髮記, 464n.9, 465n.17, 488n.35
Tuan K'o-chi 段克己 (1196–1254), 427n.13, 493n.29
Tun-huang 敦煌, 434n.21, 440n.15, 451n.19, 457n.3
Tun-huang ch'ü chiao-lu 敦煌曲校錄, 451n.19, 452n.24
Tun-huang hsieh-pen T'ai-kung chia-chiao yen-chiu 敦煌寫本太公家教研究, 457n.3
Tun-huang pien-wen chi 敦煌變文集, 434n.21, 440n.15, 443n.9, 447n.13, 449n.6, 452n.25, 459n.13, 471n.15, 472n.17, 483n.21, 495n.44
tune titles: "Every Step Is Captivating" 步 步嬌, 158, 159; "Four Pieces of Gold" 四塊金, 289; "Four Variations" 四換頭, 48; "Golden Threads" 金縷, 474n.35; "Helping the Drunkard Back Home" 醉 扶歸, 34; "Impatiens Blossoms" 小桃紅, 466n.24, 493n.28; "Mistletoe" 寄生草, 18, 36, 46; "Moon on the West River" 西江月, 75; "Paracoda" 煞, 247–50; "Partridge Sky" 鷓鴣天, 17, 47, 397; "Playful Children" 耍孩兒, 247; "Powdery Butterflies" 粉蝶 兒, 246; "Red Embroidered Slippers" 紅 繡鞋, 23, 52, 84, 85; "Reluctant to Paint Her Eyebrows" 懶畫眉, 317; "Sheep on the Mountain Slope" 山坡羊, 157, 158, 164, 171, 216; "The Sixth Lady from West of the River" 河西六娘子, 21, 45; "Song of the South" 南鄉子, 28; "The Water Nymphs" 水仙子, 19, 22; "The Whole Realm Rejoices" 普天樂, 266; "Wild Geese Alight" 鴈兒落, 43, 45
tung 凍 (to freeze), 458n.6
tung 動 (to move), 458n.6
Tung-ch'ang prefecture 東昌府, 379, 384, 387, 394–95, 398, 406
Tung Chieh-yüan Hsi-hsiang chi 董解元西廂 記, 427n.14, 451n.19, 470n.46, 473n.32, 494n.37
Tung-ching meng-hua lu [wai ssu-chung] 東京 夢華錄[外四種], 455n.5
Tung Te-yüan 董德元 (1096–1163), 458n.11
Tung-t'ien hsüan-chi 洞天玄記, 474n.33, 488n.35, 491n.7, 494n.42, 498n.82
Tung-yu chi: shang-tung pa-hsien chuan 東遊 記:上洞八仙傳, 435n.26, 473n.31, 475n.2, 489n.44
Tung Yung yü-hsien chuan 董永遇仙傳, 442n.4, 452n.25, 460nn.16, 24, 487n.26
T'ung Kuan 童貫 (1054–1126), 357–58
T'ung Yang-chung 童養中 (16th cent.), 422n.8

Turtle Pachisi, 39, 48
tutulary god 土神, 57
Tzu-ch'ai chi 紫釵記, 464n.8, 479n.24
Tzu-p'ing 子平. *See* Hsü Tzu-p'ing
tz'u-hua 詞話, 422nn.4, 8
Tz'u-lin chai-yen 詞林摘艷, 430n.18, 431n.22, 439n.2, 451n.18, 477n.20

Underworld, 54, 57, 128, 137, 139, 145, 225, 421n.3

Vairocana 毘盧佛, 164
Vajracchedikā prajñāpāramitā sutra 金剛經, 459n.14, 473n.27
Valder, Peter, 427n.12
vernacular stories 話本, 421n.4, 423n.13, 424n.14, 425n.18, 426n.21, 428n.17, 429n.10, 431n.32, 433n.4, 434n.21, 436nn.30, 31, 33, 437n.46, 439n.10, 440n.12, 442n.4, 443nn.8, 11, 444nn.14, 20, 445n.20, 447n.10, 449nn.26, 3, 4, 450nn.7, 12, 13, 452n.26, 453n.31, 454n.1, 455n.4, 456nn.6, 17, 18, 458nn.10, 11, 465n.13, 468nn.31, 36, 37, 475n.42, 477n.2, 479n.2, 481n.4, 487n.19, 492n.24, 493n.31, 494n.37, 497n.72, 499n.90
Vimalakīrti sutra 維摩詰經, 452n.25, 471n.15
vinegar 醋, 75

Wan Hsiu-niang ch'ou-pao shan-t'ing-erh 萬秀娘仇報山亭兒, 468n.36, 475n.42, 488n.35, 496n.61
Wan Min-ying 萬民英 (cs 1550), 429n.3
Wan-sung Lao-jen p'ing-ch'ang T'ien-t'ung Chüeh ho-shang sung-ku Ts'ung-jung An lu 萬松老人評唱天童覺和尚頌古從容庵 錄, 441n.26
Wan-yen Tsung-han 完顏宗翰 (1079–1136), 396
Wan-yen Tsung-wang 完顏宗望 (d. 1127), 396–97, 411
Wang An-shih 王安石 (1021–86), 450n.10, 458n.11, 477n.17
Wang Ch'ang-ling 王昌齡 (cs 727), 451n.19
Wang Chao-chün ch'u-sai ho-jung chi 王昭君 出塞和戎記, 441n.27, 450n.15, 451n.22, 452n.24, 475n.44, 490n.49
Wang Chao-chün pien-wen 王昭君變文, 443n.9
Wang Ch'ao 王潮, 101, 106–8, 124, 129–32, 138–39, 143
Wang Che 王喆 (1112–70), 458n.5, 473n.33, 497n.62, 499n.92
Wang Chen 王震, 251
Wang Chi 王濟 (1474–1540), 459n.12
Wang Chi-ch'ang 王吉昌 (12th cent.), 435n.27, 455n.5, 462n.1
Wang Chi-lieh 王季烈 (1873–1952), 425n.19
Wang Chi-ssu 王季思 (b. 1906), 426n.4
Wang Ch'i 王圻 (c. 1535–c. 1614), 456n.11
Wang Chiao 王交 (1514–70), 459n.14
Wang Chien 王建 (c. 767–c. 830), 440n.15
Wang Ch'ien 王乾, 251
Wang Ch'ien-ch'iu 王千秋 (12th cent.), 434n.17

Wang Chih 王質 (1135–89), 464n.8
Wang Chih-tao 王之道 (1093–1169), 424n.14, 427n.13
Wang Chiu-ssu 王九思 (1468–1551), 441n.26, 449n.1, 454n.1, 464n.8, 484n.30, 497n.64
Wang Ch'iu-kuei 王秋桂, 428n.18
Wang Chu 汪洙 (cs 1100), 480n.17
Wang Chung-ch'eng 王仲誠 (14th cent.), 427n.11
Wang Chung-min 王重民 (1903–75), 434n.21
Wang Ch'ung 王寵 (1494–1533), 430n.12, 431n.22, 455n.4
Wang Chün 王晙 (d. 732), 472n.20
Wang, Dame 王婆, 90, 99, 101, 103–4, 106–7, 109–14, 116–25, 127, 129–32, 134–35, 138–39, 143, 148, 411, 440n.16
Wang family of the Eastern Capital 東京王 家, 411
Wang the First, Auntie 王一媽, 2–3
Wang Han 王漢, 4–6, 8
Wang Ho-ch'ing 王和卿 (13th cent.), 428n.21
Wang Hsi-chüeh 王錫爵 (1534–1610), 421n.1
Wang Hsüan 王宣, 244, 251–59, 263, 320, 331
Wang Huan 王煥 (early 12th cent.), 396
Wang Ken-lin 王根林, 431n.28
Wang K'o-tu 王克篤 (c. 1526–c. 1594), 451n.22
Wang Ku-lu 王古魯, 421n.4
Wang K'uan 王寬, 240–41
Wang Lan-ch'ing chen-lieh chuan 王蘭卿貞 烈傳, 462n.1, 484n.30
Wang Ling 王錂 (early 17th cent.), 424n.17
Wang Liu-erh 王六兒, 2, 6–8, 10–11, 14–15, 355, 357–60, 362–65, 368, 370–77, 387–92, 402–4, 406, 416
Wang Liu-erh's niece, 10, 15
Wang Mang 王莽 (45 B.C.–A.D. 23), 500n.98
Wang Mao 王楙 (1151–1213), 489n.42
Wang, Nun 王姑子, 19, 44, 146, 289–90
Wang, Old Mrs. 王婆婆, 413–14
Wang, Old Sister 王老姐, 286
Wang P'an 王磐 (d. 1530), 423n.13, 496n.54
Wang Ping 王稟 (d. 1126), 396
Wang Po-ch'eng 王伯成 (late 13th century), 424n.14, 472n.22
Wang Shen 汪莘 (1155–1227), 454n.1
Wang Shih-fu 王實甫 (13th cent.), 426n.5
Wang, Sow 王母豬, 15
Wang, Sow's daughter, 15
Wang Ssu-feng 王四峰, 2–3
Wang T'ien 王田 (15th cent.), 450n.12
Wang Ting-pao 王定保 (870–c. 954), 455n.5
Wang T'ing-hsiang 王廷相 (1474–1544), 482n.9
Wang T'ing-hsiu 王廷秀 (13th cent.), 446n.7

Wang T’ing-no 汪廷訥 (fl. 1593–1611), 423n.13, 450n.10
Wang T’ing-yün 王庭筠 (1151–1202), 477n.17
Wang Tsu-ti 王祖嫡 (1531–92), 450n.6
Wang Tung-ch’iao 王東橋, 2–3
Wang Wen-hsiu Wei-t’ang ch’i-yü chi 王文秀 渭塘奇遇記, 459n.11, 472n.22, 484n.24
Wang Wen-ju 王文濡 (early 20th century), 455n.5
Wang Yang 王洋 (cs 1124), 470n.46
Wang Yen-chen 王彥真 (Ming dynasty), 466n.24, 493n.28
Wang Ying 王英, 69–71
Wang Yü-ch’eng 王禹偁 (954–1001), 485n.4
Wang Yü-chih 王玉枝, 2–4
Wang Yüan-heng 汪元亨 (14th cent.), 427n.11, 473n.33
Wang Yüan-liang 汪元量 (13th cent.), 485n.44
Wang Yüeh 王越 (1423–98), 433n.12
Wang Yün 王惲 (1228–1304), 454n.1, 463n.3
Watson, Burton, 433n.8, 482n.6
Weaving Maid 織女, 27, 344
weekly commemorations 七, 5–6, 10, 143–44, 221, 242, 385, 400
Wei Cheng 魏徵 (580–643), 490n.46
Wei Cheng kai-chao 魏徵改詔, 490n.46
Wei Chuang 韋莊 (836–910), 442n.4
Wei Hua-ts’un 魏華存 (251–334), 446n.3
Wei-mo-chieh ching chiang-ching wen 維摩詰 經講經文, 452n.25, 471n.15
Wei P’eng 魏鵬 (12th cent.), 493n.33
Wei-po 魏博, 396
Wei Shou 魏收 (505–72), 499n.91
Wei-shu 魏書, 499n.91
Wen, Auntie 文嫂, 147
Wen-ching yüan-yang hui 刎頸鴛鴦會, 429n.10, 486n.5, 497n.68
Wen-chun 文準 (1061–1115), 477n.2
Wen, Emperor, of the Han dynasty 漢文帝 (r. 180–157 B.C.), 497n.72
Wen-hsüan 文選, 454n.4
Wen T’ing-yün 溫庭筠 (c. 812–c. 870), 460n.17
Wen-ying 文瑩 (11th cent.), 455n.5
Werner, E.T.C., 472n.19
West Garden 西園, 98
West Lake 西湖, 425n.18, 436n.33
West, Stephen H., 426n.5
Western Ocean 西洋, 422n.9
Western Paradise 西方淨土, 145
White Mule Shrine 白騾廟, 57, 434n.20
White Peony 白牡丹, 59, 435n.26
White Tiger 白虎, 112

wines: Bamboo Leaf wine 竹葉酒, 20; Chin-hua wine 金華酒, 300; lotus blossom wine 荷花酒, 61; olive wine 橄欖酒, 323; realgar-flavored wine 雄黃酒, 337; southern wine 南酒, 306, 309, 333
Witch's Mountain 巫山, 30, 203, 211, 428n.19
Wo-li-pu 斡離不. *See* Wan-yen Tsung-wang
"Women Pilgrims to T'ai Shan: Some Pages from a Seventeenth-Century Novel" (Dudbridge), 434n.19
Wu 吳, 368, 388–89, 491n.2
Wu Ch'ang-chiao 武長腳, 292
Wu Ch'ang-chiao's husband, 292
Wu Ch'eng-en 吳承恩 (c. 1500–82), 449n.1
Wu-chieh Ch'an-shih ssu Hung-lien chi 五戒 禪師私紅蓮記, 494n.37
Wu Chien-yen 吳簡言 (cs 989), 460n.17
Wu Chih 武植, 113, 116, 120–21, 124–27, 411
Wu Ching-so 吳敬所 (late 16th cent.), 423n.11
Wu the Elder 武大. *See* Wu Chih
Wu, Emperor, of the Liang dynasty 梁武帝 (r. 502–49), 488n.32
Wu Fu 吳芾 (1104–83), 493n.25
Wu Fu-hsiang 吳福祥, 425n.18
Wu Hsiao-ling 吳曉鈴, 428n.21
Wu Hung-tao 吳弘道 (14th cent.), 452n.24, 484n.30
Wu K'ai 吳鎧, 54–57, 59, 61–63, 65–66, 69, 71–72, 76, 154, 157, 159–64, 166, 168–70, 172–75, 178, 180–81, 192, 237, 295–96, 407
Wu K'ai's wife, 154, 157, 159–60, 162–63, 166, 168–70, 172–75, 177–78, 180–81, 290, 310–13, 316, 318
Wu, King 武王 (r. 1045–1043 B.C.), 460n.16
Wu Kuo-pao 吳國寶 (cs 1550), 424n.14, 478n.4, 483n.21, 486nn.4, 5
Wu-ling 武陵, 220, 465n.16
Wu-ling ch'un 武陵春, 465n.16
Wu Lun-ch'üan 伍倫全, 434n.18
Wu Lun-ch'üan Pei 伍倫全備, 434n.18, 437nn.45, 46, 444nn.17, 18, 453n.31, 454n.2, 459n.14, 476n.13, 490n.49
Wu Lun-pei 伍倫備, 434n.18
Wu the Second 吳二舅, 237, 290, 305–6, 407–9, 413, 415, 417, 419
Wu the Second's wife 吳二妗子, 290
Wu Shan 吳山 (Sung dynasty), 485n.38
Wu Sung 武松, 113, 120–32, 135, 137–39, 143, 148, 164–65, 225, 331, 411, 443n.10, 446n.28
Wu-t'ai, Mount, monk from, 131, 144–47
Wu-teng hui-yüan 五燈會元, 425n.21, 444n.15, 457n.2, 459n.14, 469n.42, 476n.11, 477n.2
Wu Tien-en 吳典恩, 292–96, 298, 301, 303–6, 335, 343
Wu Tzu-mu 吳自牧 (13th cent.), 455n.5
Wu-wang fa Chou p'ing-hua 武王伐紂平 話, 460n.16, 462n.45, 475n.45, 488n.32, 494n.37, 495n.45
Wu Yen 吳儼 (1457–1519), 474n.40

Wu Yüan-heng 武元衡 (758–815), 454n.1, 455n.5
Wu Yüan-t'ai 吳元泰 (16th cent.), 435n.26
Wu Yüeh-niang 吳月娘, 5, 7–8, 10–12, 14–16, 18–19, 25, 28, 35, 37, 39, 41–44, 46, 51–59, 61–66, 68–73, 75–84, 86–87, 89, 91–101, 103–6, 109–11, 113–17, 122–24, 130–31, 134, 137, 144–49, 151–54, 156–63, 165–75, 177–78, 180–83, 188, 190, 192, 194–98, 200–201, 203, 207–10, 218, 224–26, 237–42, 244–45, 249, 253, 289–90, 292–99, 301, 303, 305–13, 315–20, 333–37, 342–43, 407–9, 413–17, 419–20, 440n.16

yaksha 夜叉
Yang, Aunt 楊姑娘, 209
Yang Ch'ao-ying 楊朝英 (14th cent.), 428n.21
Yang Chi 楊基 (1326–78), 430n.22
Yang-chia fu shih-tai chung-yung yen-i chih-chuan 楊家府時代忠勇演義志 傳, 424n.17, 428n.15, 433n.3, 438n.5, 445n.20, 446n.7, 447n.12, 452n.23, 467n.29, 468n.34, 469n.38, 475n.45, 484n.26, 489nn.44, 45, 490n.48, 492n.22, 494nn.35, 42, 496n.53, 497n.67, 500n.99
Yang Chien 楊戩 (d. 1121), 96, 221, 226, 231, 233
Yang-chou 揚州, 1–2
Yang the Elder 楊大郎. *See* Yang Kuang-yen
Yang Erh-feng 楊二風, 219, 245, 321, 351, 353
Yang Hsiao-mei 楊笑梅, 444n.11
Yang I-ch'ing 洋一清 (1454–1530), 484n.30
Yang Kuang-yen 楊光彥, 135, 143–44, 219–22, 234–35, 241, 244–45, 249, 321–23, 351–53
Yang Kuang-yen's mother, née Pai 白, 219
Yang Kuang-yen's wife. *See* Died-of-fright, Miss
Yang Pei 楊備 (11th cent.), 466n.26
Yang Pu-lai 楊不來, 219
Yang P'u 楊朴 (10th cent.), 434n.18
Yang Shen 楊慎 (1488–1559), 450n.12, 452n.24, 463n.4, 472n.17, 474n.33, 477n.17, 482n.11, 496n.51
Yang Ssu-wen Yen-shan feng ku-jen 楊思溫燕 山逢故人, 445n.20, 475n.42, 483n.21
Yang Tsung-Hsi 楊宗錫, 203–5
Yang Wei-chung 楊惟忠 (1067–1132), 396
Yang Wen lan-lu hu chuan 楊溫攔路虎傳, 456nn.6, 12, 464n.8, 496n.61, 498n.84
Yao 堯, 56
Yao Ch'a 姚察 (533–606), 488n.32
Yao family from outside the Eastern Capital 東京城外姚家, 412
Yao Mao-liang 姚茂良 (15th cent.), 425n.21
Yao the Second 姚二郎, 120, 135
Yao-shih pen-yüan kung-te pao-chüan 藥師本 願功德寶卷, 483n.18
Yao Shu-yao 姚述堯 (cs. 1154), 455n.5
Yao Ssu-lien 姚思廉 (d. 637), 488n.32
Yao Sui 姚燧 (1238–1313), 451n.22
Yeh the Ascetic 葉頭陀, 325–27
Yeh-k'o ts'ung-shu 野客叢書, 489n.42

Yeh Meng-te 葉夢德 (1077–1148), 485n.45
Yeh Yeh 葉曄, 447n.11
Yellow River 黃河, 202
Yen-chao 延昭 (896–973), 444n.15
Yen Ch'ao-yin 閻朝隱 (d. 712), 440n.15
Yen Chi-tao 晏幾道 (c. 1031–c. 1106), 430n.20, 451n.19, 483n.18
Yen-chih chi 胭脂記, 422n.8, 432n.33, 448n.25, 451nn.18, 22, 452n.23, 458n.9, 459n.11, 461n.28, 468n.31
Yen Chih-i 顏之儀 (523–91), 489n.46
Yen-chou prefecture 嚴州府, 34, 218, 221–23, 229–30, 232, 234–35, 321
Yen-chü pi-chi 燕居筆記, 423n.13, 428n.17, 437n.50
Yen the Fourth 嚴四, 4, 6
Yen-kung 晏公, 255–56, 259–60, 266, 270, 272, 275–76, 320, 331–32, 362, 472n.19
Yen-kung Temple 晏公廟, 255–60, 263, 266, 268–70, 272, 275, 276–77, 320, 331–32, 362
Yen-men Pass 雁門關, 394
Yen Ping 顏丙 (d. 1212), 428n.15, 459n.14, 473n.27
Yen P'o-hsi 閻婆惜, 69
Yen Shu 晏殊 (991–1055), 455n.4, 463n.3, 482n.11, 483n.18
Yen Shun 燕順, 69–71
Yen-sui 延綏, 396
Yin-chih chi-shan 陰隲積善, 445n.20, 470n.47, 474n.40
Yin Chih-p'ing 尹志平 (1169–1251), 446n.27
Yin-feng 隱峰 (9th cent.), 426n.2
Yin-shan 隱山 (9th cent.), 425n.18
Yin Shih-tan 殷士儋 (1522–82), 486n.5
Yin T'ien-hsi 殷天錫, 59, 62–63, 65–66, 69–71, 79, 408
Yin Yao-fan 殷堯藩 (cs 814), 427n.13
Ying-ch'un 迎春, 12, 14, 91
Ying the Elder 應大, 343
Ying-erh 迎兒, 120–22, 124, 128–29, 132, 135
Ying Po-chüeh 應伯爵, 113–16, 343
Ying Po-chüeh's second daughter, 343
[Ying-yin Wen-yüan ko] Ssu-k'u ch'üan-shu [景 印文淵閣]四庫全書, 429n.3
Ying-ying 鶯鶯. *See* Ts'ui Ying-ying
Ying-ying chuan 鶯鶯傳, 427n.14, 466n.24, 493n.28
Yu-kuei chi 幽閨記, 430n.22, 442n.30, 457n.5, 464n.8, 467n.31, 468n.33, 475nn.45, 2, 479n.4, 483n.21, 487n.26, 488n.32, 495n.51
Yu-yang tsa-tsu 酉陽雜俎, 500n.98
Yung-hsi yüeh-fu 雍熙樂府, 426nn.6, 7, 427n.11, 428n.21, 429n.4, 430n.16, 431nn.22, 25, 432n.34, 433n.4, 438nn.14, 15, 439nn.17, 7, 441nn.23, 24, 25, 26, 443n.8, 448nn.18, 26, 451n.18, 453nn.31, 34, 460n.24, 463n.2, 464n.7, 465n.11, 466n.24, 467n.27, 468n.37, 469n.43, 474nn.39, 40, 475n.46, 476n.2, 478n.5, 485n.44, 486n.16, 491n.7, 492n.14, 493n.28
Yung-lo emperor, the永樂 (r. 1402–24), 435n.29, 459n.14

Yung-lo ta-tien hsi-wen san-chung chiao-chu 永 樂大典戲文三種校注, 430n.22, 432n.35, 463n.3
Yü 禹, 56
Yü Chi 虞集 (1272–1348), 453n.35
Yü-ch'iao hsien-hua 漁樵閑話, 442n.1, 445n.24, 495n.51
Yü-chieh 玉姐. *See* Chou Yü-chieh
Yü-ching t'ai 玉鏡臺, 424n.17, 444n.12, 481n.17, 484n.35, 498n.80
Yü Chung-chü t'i-shih yü shang-huang 俞仲 舉題詩遇上皇, 458n.11, 477n.2, 483n.22, 487n.17
Yü-chüeh chi 玉玦記, 422n.8, 425n.21, 433n.5, 444n.18, 449n.3, 451n.22, 456n.15, 464n.8, 465nn.16, 17, 471n.8, 472n.17, 480n.5, 494n.39, 496n.51, 498nn.77, 84
Yü Chün-fang 于君方, 434n.19, 448n.16
Yü-erh 玉兒. *See* Sun Hsüeh-o
Yü Hsiang-tou 余象斗 (c. 1550–1637), 435n.26
Yü-hsiao 玉簫, 12, 14
Yü-huan chi 玉環記, 423nn.11, 13, 425n.21, 429n.7, 432n.33, 441n.27, 442n.4, 445n.20, 448n.25, 449nn.26, 1, 450n.6, 452n.24, 456n.9, 459n.13, 460n.16, 461nn.28, 34, 462n.39, 465n.17, 469nn.43, 44, 470n.50, 476n.15, 482nn.11, 15, 483n.21, 484n.30, 486n.9, 488nn.33, 34, 35, 489n.42, 490n.56, 491nn.58, 9, 492n.21, 494nn.35, 42, 496nn.51, 55, 497n.68, 498n.77
Yü Shao-yü 余邵魚 (mid-16th cent.), 423n.11
Yü-t'ang 玉堂, 275, 297, 307, 312, 317, 338, 402
Yü-tsan 玉簪, 194, 201, 211–18
Yüan Chen 元稹 (775–831), 427n.14, 440n.15
Yüan-chu chih-yü: hsüeh-ch'uang t'an-i 鴛渚 誌餘:雪窗談異, 474n.37, 499n.91
Yüan Chung-ch'e 袁忠徹 (1376–1458), 438n.10
Yüan-ch'ü hsüan 元曲選, 423nn.11, 13, 425n.19, 428nn.18, 20, 430n.22, 431n.29, 433n.12, 434n.18, 436nn.33, 35, 37, 437nn.42, 46, 439nn.17, 7, 8, 440nn.21, 22, 441nn.26, 28, 442n.4, 443nn.8, 9, 11, 444nn.11, 12, 13, 14, 16, 445n.21, 446nn.27, 1, 6, 7, 447nn.8, 15, 448nn.17, 23, 26, 449n.3, 450nn.6, 16, 17, 451n.22, 452n.24, 453nn.32, 34, 455n.4, 457nn.3, 4, 458nn.5, 11, 459n.13, 460n.16, 461n.31, 462nn.42, 45, 463nn.2, 3, 4, 464nn.8, 9, 465n.17, 466nn.21, 22, 24, 467nn.26, 31, 468nn.31, 33, 35, 469nn.39, 43, 44, 470n.3, 471nn.8, 10, 11, 12, 16, 472n.22, 473n.33, 475nn.45, 2, 476n.9, 477n.2, 478n.14, 480n.5, 481nn.17, 3, 4, 482nn.7, 15, 483nn.17, 18, 21, 484nn.30, 31, 485n.39, 486n.16, 487n.23, 488nn.32, 35, 36, 37, 489nn.42, 45, 490nn.46, 48, 49, 53, 492nn.14, 19, 24, 493nn.28, 30, 494n.35, 495nn.44, 51, 497n.68, 498nn.76, 77, 78, 80, 499nn.87, 93, 94, 500n.98
Yüan-ch'ü hsüan wai-pien 元曲選外編, 424n.14, 425n.19, 430nn.15, 22, 432n.3, 433nn.12, 14, 434n.17, 436nn.33, 38, 437n.50, 438n.13, 440nn.18, 22, 441nn.26, 28, 442n.4, 444nn.16, 20, 445n.21, 446nn.27, 6, 7, 447n.8, 448n.26, 450n.16, 452n.24, 453n.35, 456nn.13, 15, 457n.3, 458nn.7, 11, 459n.12, 462nn.42, 45, 464n.8, 465nn.9, 10, 17, 466nn.21, 22, 24, 467nn.28, 31, 468n.35, 469nn.39, 44, 470n.46, 471nn.8, 11, 12, 473n.33, 474nn.36, 40, 475n.2, 479n.14, 481nn.17, 3, 4, 482n.15, 483n.21, 487n.23, 488nn.32, 35, 37, 490nn.46, 47, 49, 50, 51, 492nn.14, 19, 493n.29, 494n.42, 495nn.44, 51, 496n.54, 497n.68, 498nn.73, 76, 499nn.87, 93, 500n.98
Yüan Ch'ü-hua 袁去華 (cs 1145), 493n.25

Yüan, Commander 袁指揮, 412
Yüan Hao-wen 元好問 (1190–1257), 433n.9, 441n.28, 453n.31, 455n.4, 477n.17
yüan-ho reign period 元和 (806–20), 465n.15
Yüan-hsiao 元宵, 19–21, 28, 31, 37–38, 188, 195, 235–36, 246, 249
Yüan Hung 袁宏 (328–76), 496n.62
Yüan-jen tsa-chü kou-ch'en 元人雜劇鈎沈, 431n.22
[Yüan-pen] Wang Chuang-yüan Ching-ch'ai chi [原本]王狀元荊釵記, 470n.48
Yüan shih chi-shih 元詩紀事, 485n.45
Yüan shih hsüan, ch'u-chi 元詩選,初集, 495n.51
Yüeh Fei 岳飛 (1104–42), 434n.18, 490n.46, 494n.42
Yüeh Fei p'o-lu tung-ch'uang chi 岳飛破虜東 窗記, 434n.18, 441n.27, 449n.1, 452n.25, 458nn.5, 9, 464n.7, 469n.43, 475n.45, 481n.4, 488n.32, 489n.42, 490nn.46, 55, 492n.14, 497n.68, 500nn.97, 98
Yüeh-fu ch'ün-chu 樂府群珠, 431n.25, 432n.34, 438nn.14, 15, 451n.22, 453n.34, 473n.27, 475n.46
Yüeh I t'u Ch'i 樂毅圖齊, 494nn.40, 41
Yüeh-kuei 月桂, 275, 278–79, 297, 299–303, 338–39, 342, 402
Yüeh-ming Ho-shang tu Liu Ts'ui 月明和尚度 柳翠, 447n.10, 452n.25, 472n.16, 482n.15, 484n.31, 497n.68
Yüeh school of boxing 岳家拳, 176, 456n.7
Yün, Assistant Regional Commander 雲參將, 115, 413
Yün-ch'eng district 鄆城縣, 71
Yün-chi ch'i ch'ien 雲笈七籤, 499n.91
Yün Li-shou 雲離守, 68, 115, 407, 413–16, 443n.5
Yün Li-shou's daughter, 115, 407, 413–15
Yün Li-shou's wife, née Su 蘇, 115, 413, 443n.5

Zoroastrian Temple 祆廟, 84, 438n.12

OceanofPDF.com